

the village

Voice

A WEEKLY NEWSPAPER OF GREENWICH VILLAGE

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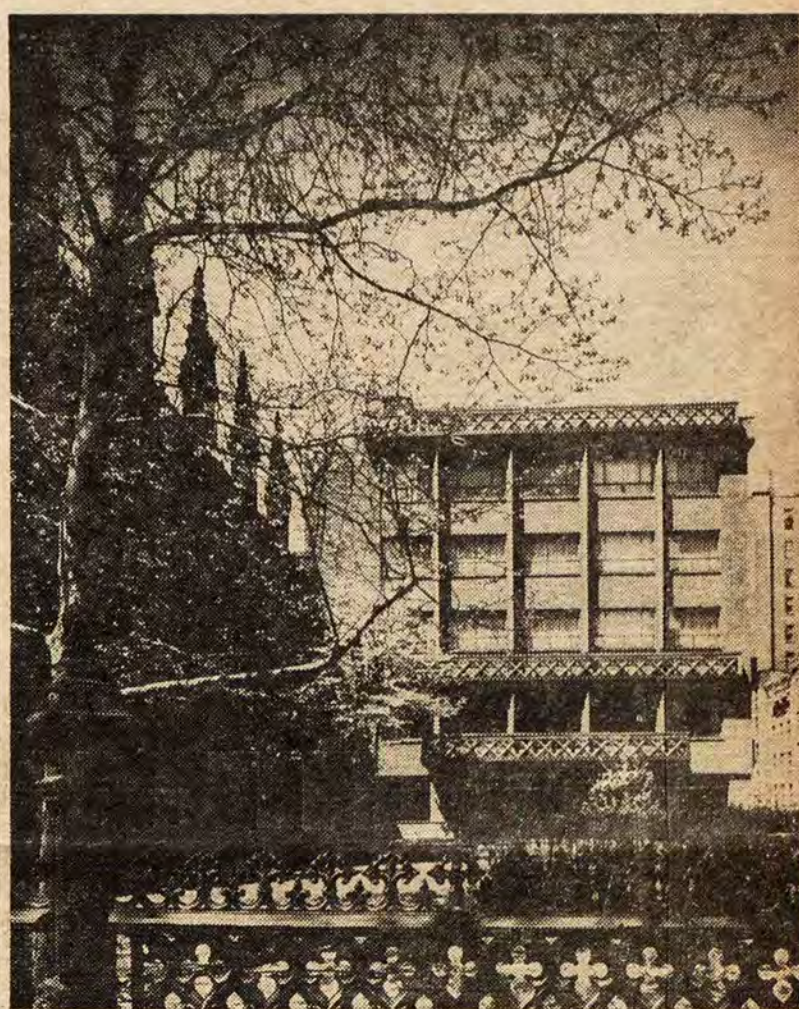
Voice: Gin Briggs

## 'Obies'

About 600 people, last Sunday, packed the Village Gate to the doors for the fifth annual presentation of the Village Voice "Obies." The big winner of the 1959-1960 off-Broadway awards was the play "The Connection." One of the three first-prizes it won went to the play's author, Jack Gelber (shown above with mistress - of - ceremonies Anne Bancroft).

Opening the proceedings, New York Times writer Gilbert Millstein (at left) said of The Voice: "I want you to know that I don't represent The Voice, The Voice represents me."

At right, Edward Albee takes award from Miss Bancroft for his "distinguished play," "The Zoo Story." (See page 13 for more on the 'Obies'.)



—Alexandre Georges

**WINS AWARD.** Honored by the Fifth Avenue Association for being one of the three best new institutional buildings, the newly-opened parish house of the First Presbyterian Church at Fifth Avenue and 12th Street, is the work of Villager Edgar A. Tafel. Architect Tafel was credited by the association with using "some of the old elements of the church in an imaginative and appropriate manner, thus creating a harmonious over-all composition."

## Ballots, Direct Action Urged To Stem Evictions in Village

by Mary Perot Nichols

Aroused tenants facing eviction in Greenwich Village put in appearances last week at two meetings, and ended the seven days by marching back and forth, accompanied by a reluctant pig, in front of the West 55th Street offices of Governor Rockefeller.

The latter group, led by Save the Village, was seeking state action in favor of more rigid laws against eviction. The pig, which refused to march, had been brought along to symbolize real-estate speculators.

The two meetings were held at the headquarters of the Village Independent Democrats and at a Save the Village mass meeting at Judson Memorial Church.

### Lanigan Speaks

Speaking at VID headquarters on Wednesday night, James S. Lanigan, insurgent candidate for the Democratic State Committee, told the tenant's group he hoped that "at the mass meeting at Judson Church tomorrow you demand the resignation of the Rent Commissioner."

Mr. Lanigan suggested that the tenants' group invite both Governor Rockefeller and Mayor Wagner to one of their meetings and ask them what they intend to do

### Anti-Eviction Move

In a move to check the demolition and eviction problem in Greenwich Village, the executive committee of the Village Independent Democrats has called on city and state officials to see what could be done in the way of providing protection for people living in low and middle-income housing.

"Among the measures that should be considered," the VID resolution suggested, "are a moratorium on such demolitions until there is an adequate supply of low- and middle-income housing or greater and more substantial relocation rights and benefits for the tenants."

to stop evictions during the current housing shortage.

He advised the tenants to use political means to save their homes, rather than rely on "the tortuous processes of the court or

Continued on page 2



**DEBATE**  
**"SHOULD STUDENTS BE REQUIRED TO SIGN LOYALTY OATHS?"**  
 Yes: Ernest Van den Haag, Prof. Philo. N.Y.U. contributor New Leader, Partisan Review. No: Michael Harrington, editor Anvil, contributor Commonweal, Partisan Review, Dissent, etc. Thurs., May 26, 8:15 P.M. Contrib. 75c. Socialist Party—SDF, 121 University Pl., Debs Hall.

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 Andy Prince & Salome Jens worked  
 with us)

## Public Notices

75c a line, \$3 minimum

**ARE YOU DIFFERENT?**  
 Have you a theory or unusual job you want to discuss on television? Call Howard Blankman, YU 6-3535.

Nation wide contest to find 1960's expectant mother of the year being conducted; exceptional prizes. Entry blanks may be obtained by writing Box 575, VV, 22 Greenwich Ave., N. Y. C.

**PUBLIC NOTICE**  
 It's a skirt-it's a dress-it's all things to all women! Sarin special of the week, calico cotton print, red or gold, especially priced at \$7.95, regularly \$12.95. Exclusive with Sarin, 42 University Place, between 9th & 10th.

White Elephant Sale  
 147 Lexington Ave. (Basement)  
 between 29th & 30th  
 OR 9-3565

**NO MORE SUNBURN**  
 Rent a sun lamp—Tan at home.  
 OX 5-2382 days. SE 3-6810 eves.

## VILLAGE BULLETIN BOARD

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 Write N. Y. Mandolin Symphony Orch., 106 E. 14th St., N. Y. 3, N. Y.

**TAKE "CAPISHCAMP"**  
 The FROLICKING BUS to Provincetown. Memorial Day week-end. For further info, call N. J. — Dial 11 — SW 6-5649 after 7 p. m.

**KULCHUR**—a new quarterly. Spring issue—Charles Olson, Paul Bowles, John Fles, Allen Ginsberg, Erick Hawkins, William Burroughs, Diane Di Prima, Martin Williams, others. 75 cents at Village bookstores. Subscribe, \$2.50 yearly, 299 W. 12 St.

"When in MEXICO buy HENRY MILLER'S CLASSIC TROPICS at LIBROS Y DISCOS, Madero 1, Mexico, D. F.—distributors for OLYMPIA PRESS."

Couple offers free weekend lodgings Berkshire lakeside cottage, conv. Tanglewood, in exchange for round trip auto ride from NYC. LU 3-5017 eves.

Take "Capish Camp" the FROLICKING BUS July 1st thru Labor Day to Hyannis & Provincetown every Fri. night, \$10 each way. Call N. J. Dial 11—SW 6-5649 after 7 p. m.

**SEMANTICS?**  
 No. "General" Semantics! As different as a horse chestnut and a chestnut horse. Attend a 5-week course Wednesdays beginning May 25, 6 P.M. Another 8 P.M. Full Tuition \$5. N. Y. Society for General Semantics. 212 E. 44th St. LO 8-2967.

Anyone going to Mexico on or about June 15th? I would like ride, will share expense. Call OR 7-5243.

Driving to Portsmouth New Hampshire, late afternoon, Friday, May 27. Wanted 1-3 riders to share expenses. VI 9-8621 after 6:30 P.M.

**TICKET**  
 1-way charter jet-flight from London, Sept. 19th \$150. BO 3-3917.

**DESPERATE**  
 For ride to Mexico—Mid June, share driving & expenses MO 6-4208.

**MEXICO—GUGGENHEIM FELLOW WIFE TWO CHILDREN WANT EXCHANGE HOUSE MEXICO CITY FOR APT. NYC YEAR STRATING SEPTEMBER. WRITE F. GONZALEZ, BERLIN 153, MEXICO 21 D.F.**

Young couple seeks cabin/rooms, in the country, 20-50 miles from NYC, for summer weekends and two week vacation. Cooking facilities preferred. Reasonable. OL 7-9542.

**FOUND: YOUNG ADULT POLICE DOG**, black with reddish crown, on Greenwich Avenue near Jackson Square, 1 a. m. Saturday. Friendly, obedient, well-kept. Collar but no license. Owner can claim by calling ASPCA, who will hold dog at least a week, then put it up for adoption.

**OCULTERY ON THE RISE?**  
 "How Palmists and Astrologers get away with it," a semantic analysis by Lloyd Morain. Sponsored by N. Y. Society for General Semantics at Carnegie Int'l Center, 345 E. 46th St., Friday, May 27, 8 P.M., \$1.25.

**Male & Female Beats Wanted**  
 A leading record distributor is searching for Beat generation painters, poets, entertainers and highly attractive Beatnik or potential Beatnik girls. These individuals will participate in the most unusual promotion campaign in the history of the record industry. Selected candidates will showcase themselves and their talents before sizable audiences. Candidates must be selected as soon as possible. Please send brief description, recent photograph if available to Box 582, VV, 22 Greenwich Ave., N. Y. 11.

Adventurous, unbeat poets and poetesses—lyric circle forming for conference-goings, readings, chatings. Box 578 Village Voice, VV, 22 Greenwich Ave., N. Y. 11.

**INTELLIGENCE. MAY WE TEST YOURS?**  
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ady thirtyish seeks same with car. Will share gas expenses for summer weekend trips together. Call evenings OR 5-2308.

ide to San Francisco wanted for 2 college girls around June 9th, will share xpenses. Call Saily 5-7 P.M., JE 7-8390.

**O SUMMER BEACH DWELLERS** want an easy-going liason with two nautical young men and 24' power boat? If you're poetic and in Fire Island, so much the better. Jay Albrecht, OX 7-6000, ext. 515, 9-5.

**INCEST: ITS DEFINITION AND PROHIBITION.** Read it in "The Science of Culture," by Leslie A. White, Johnny Appleseed.

N. Y. Painter no money required, opportunity to get 1952 MG T.D. Good running condition. Inskip serviced will swap for paintings of N. Y. school artist. TR 4-3594 eves.

## Stem Evictions

Continued from page 1

the evasions of the State Rent Commission."

The local rent commissioner was again the target of attack on the following night at Judson Church. Leon Braun, Liberal Party candidate for the State Senate in the 20th District, declared: "Rent Commissioner Herman must

go." Mr. Braun further remarked: "The rent Commissioner has whittled away the spirit of rent controls. Instead of using the rent-control law as a shield to protect people, he used it as a sword in behalf of landlords, enabling them to increase rents and evict people from their homes. The whole battle over rent control is to protect poor people and to protect them in their homes until they are offered housing in an area they want to live in at price they can afford."

### Volunteer Battery

Mr. Braun, who was one of the volunteer battery of attorneys who defended the tenants of 40 MacDougal Street, concluded: "We are not concerned with drawing-board housing which may some day be erected. We are concerned with the poorest people in the community who are being kicked out of their homes."

David McReynolds, chairman of the writers' committee of Save the Village, called on the tenants to "use a combination of direct action and political action against the city and state administrations to get results." Unless demonstrations are backed up by ballots, he said, and ballots by demonstrations, protests against evictions are not going to get anywhere.

Arnold Bergier, founder and chairman of Save the Village, pointed out that his group had won its first objective—a new zoning law for Greenwich Village—and that their present objective is "to protect people as well as buildings."

He called it shameful that New York City, unlike other major American cities, has not passed a law to protect the historic character of its special neighborhoods. To accomplish this end he urged that pressure be brought on the city to enact legislation that would implement the state's Bard law.

### GERDES' 5 PEG

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the column of lasting insignificance

by John Wilcock

## On Leaving Canada

Even when I was working up in Canada (after having emigrated from England in 1952) I was a pretty restless character. I worked on two different occasions for a self-made millionaire named Jack Kent Cooke who owned half a dozen magazines in Toronto, a baseball club, a couple of radio stations, and half a dozen enterprises. Every time I left Cooke's employ, he'd take it almost as a personal affront. On the second occasion when I decided to come down to the States, he said: "Why do you keep running away? Why don't you stay here in Canada and grow with the organization?"

As things transpired, it's just as well that I didn't. A couple of weeks ago I read in the papers that Cooke ("a Canadian rags-to-riches tycoon") was giving up all his interests in Canada and planning to become a United States citizen. Congress even passed a special bill to make his citizenship retroactive back to 1950. That means now that Cooke was an American citizen, even though he didn't know it, well before the time he was urging me not to come down here. Ah well, better late than never—welcome to the United States, Jack.

## On the Nostradamus Beat

Somebody belatedly drew my attention last week to the page of "Predictions for May" in that English-published "Old Moore's Almanac" that I was sending out to readers earlier this year (VSq., January 6).

The page is topped by a sketch of a newspaper with the headline "Spy Scare," and the text goes on to say: "There will be extraordinary stories of spying by foreign powers and of nations who betray their own country for personal gain. . . ." Old Moore's Almanac, by the way, is printed in August of the year previously.

Among predictions for June: "The death of a man with great military honors . . . remarkable new scientific inventions . . . a boom in fast, cheap travel . . . some spectacular Royal functions will attract visitors to this country . . . amazing feats by sportsmen (with) a series of startling new records . . . sensational news from the Continent and the emergence of a new national leader . . . the press will comment on the fact that a new literary genius has arisen."

## Write Your Own Notices

Variety reported last week that the producers of the off-Broadway show "A Country Scandal" took an ad-describing the show as "the new hit" in an issue of the Sunday Times which went to press before the reviews appeared. "The gamble paid off," Variety added, and the producers "were able to relax when the notices were favorable."

It must have been a happy little scene. I suppose it's naive to point out that the lucky gamblers acted with shocking ethics.

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"Everything worked out fine. I even put in a call to my mother to let her hear her grandson's cry. And later, my husband and I had a grand time phoning relatives and friends about the new arrival. My bedside phone was, indeed, a constant companion for baby Danny and me." Mrs. Daniel Wickman, Little Neck, N. Y.

\* \* \*

Many a baby has been "talked into" this world by telephone. Just one of the more heartwarming examples of what a phone call can accomplish. How many ways have you used it lately — to sew up a business deal, to visit a friend, or just to get out of the house?

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## Lanigan, French Reject Backing of Democratic Group

A decision by a group called the Affiliated Young Democrats to support James S. Lanigan and Eleanor Clark French for the Democratic State Committee in the First Assembly District has not been well received by the recipients of the group's backing.

Mr. Lanigan, who is teamed with Sarah Schoenkopf against the organization-backed ticket of Charles Kinsolving and Mrs. French, last week repudiated the endorsement. He objected to the fact that his running-mate was not included in the endorsement.

### 'Far Above'

Mrs. French also announced last week that she could not approve the decision of the Affiliated Young Democrats because they had called Mr. Lanigan "better qualified" than Mr. Kinsolving. She placed her running-mate's experience and qualifications "far above those of his opponents."

Who in Hell is Hemingway? Buy Real Writers Bkshop 125 Greenwich Av. Adv.

## Cabaret Theatre:

## European Phenomenon Makes Debut Here

The European tradition of the cabaret theatre came to the Greenwich Village area with a bang last week as, almost simultaneously, the Jazz Gallery and the Phase 2 opened their doors to theatregoers.

The cabaret theatre has become a real phenomenon in Europe, especially in France, Germany and Austria, during the past dozen years. Taking over regular cabarets, bars, and coffee houses, producers have added a tiny stage or arena for short plays, revues and political satires. The cabaret theatre has become tremendously popular.

### 'The Chip'

The cabaret idea is just what H. B. Lutz, an owner of the Lion Productions, has been thinking about for years. Lutz, both a playwright and producer, is seeing his own one act play "The Chip" performed at the Jazz Gallery, on St. Mark's Place near First Avenue. It opened as a theatre two Sundays ago.

"In the old days after working on the production of a play," Lutz recalled, "I would go out and sit amid the formal rows of seats to watch on opening night. The intimacy I had known during rehearsals was all gone. It could

be a stifling experience.

"Heads get in your way so you can't see. Often you can't hear the actors. The woman in the seat next to you is wearing horrible perfume. Formal seating is a tradition going back to European royal theatres. I couldn't stand it. I knew jazz developed freely in cabarets. Why couldn't theatre?"

Lion Productions then made arrangements with the Jazz Gallery, a big, roomy place devoted to jazz, to take over on Sunday afternoons and Monday evenings. The Gallery is so arranged that the audience (it seats 175) can remain at their individual tables on two levels and be quite close to the drama. Informality, intimacy, and more comfort are the result. This happy state of affairs is not diminished by the fact that the bar is at your service between the acts.

Four one-act plays, two by Fernando Arrabal, one by Edward Albee, author of "The Zoo Story," and the Lutz play, all under the direction of Lawrence Arrick, made up the opening program. The critics' responses ran the gamut from "excellent" to "poor." The producers were encouraged.

### Going Ahead

"We're going right ahead," Lutz said. "Cabaret theatre is a real innovation, a revolution in the

theatre world of this country. We hope to really have it in orbit before too long."

Only a few days after the debut at the Jazz Gallery, a brand new espresso house called Phase 2 came up with something of the same idea. Although coffee houses have been presenting entertainment in the Village for two or three years, not one has undertaken the kind of formally scheduled and professionally managed program of this one.

The Phase 2 is located on Bleecker Street just west of Seventh Avenue. With its Edwardian stained glass and velvet applique wallpaper, it is undoubtedly one of the poshest coffee houses in the Village. And if used properly, the tiny stage provided for its plays, revues and mime shows, will make it an informal center for the performing arts.

Owner David Gordon described it over the week-end as "a showcase theatre for young, accredited actors, directors and writers." Referring to the recent troubles experienced by coffee houses in presenting entertainment in supposed violation of police cabaret laws, he added: "This is not a cabaret. We do not pay our performers, have no liquor, nor a cover charge. Phase 2 is a coffee house trying to bring the best in theatre, especially new theatre, to the Village."

The Phase 2 opened with Ivan C. Karp's "Dialogue Number Four," on a two-performance-a-night, six-night-a-week schedule. Joe Ryan and Ken Richmond are co-producers.

And so the cabaret theatre has been launched in New York.

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## 'Sane' Street Rallies Urge Letters to K

Despite vigorous heckling and a light drizzle, Sane Nuclear chairman Curtis Crawford stood his ground at a street rally last Tuesday night.

The Reverend Mr. Crawford, minister of the Village Liberal Church, spoke from atop a Courvoisier cognac box next to the Eighth Street Book Store. His rally was part of a series being conducted by the Village Sane Nuclear policy Committee.

This particular street-gathering was organized for the purpose of urging people to write letters to Nikita Khrushchev protesting his torpedoing of the Summit Conference. Mr. Crawford urged passers-by to tell Mr. K. in their own words that "we have done an evil thing" in spending a spy plane over Russia, but that "no side is so holy that it has the right to ask the other to make an abject, obsequious apology."

### A Shout

As members of the minister's committee moved through the gathering crowd offering stationery and envelopes for the letter-writing, an onlooker shouted at Mr. Crawford, "What are you afraid of—annihilation?"

Replied Mr. Crawford: "If you want your own annihilation, it's okay with me, as long as you keep the practice to yourself."

Even though there was a lack of unanimity at the rally, the chairman later told The Voice that some 65 letters had been written and mailed to Khrushchev that night. At previous street rallies several hundred letters had been written and sent to the Pres-

Continued on page 12

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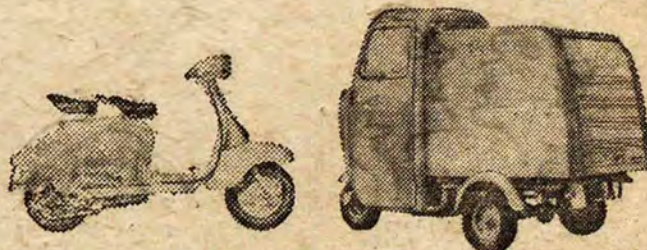
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# the village Voice

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## letters to the editor.

### Cool

Dear Sir:

Like man that cat Ken Sobol's piece in the May 18 Voice is the coolest.

—Arnie Matanky  
Editor-Publisher  
Near North News  
Chicago

### No Rubber Stamps

Dear Sir:

One of the signers of this letter twice ran, as candidate of the Village Independent Democrats, for leader against the ticket headed by Carmine DeSapio. The other served as Co-Chairman of the 1956 Village Stevenson Committee and as Founding President of the Village Independent Democrats.

We are two among thousands of Village Democrats each of whom recently received a political postcard that suggested that two of the candidates running for posts on the Democratic State Committee are in the race to "front for" and to function as a "rubber stamp" for a political boss. We are two of the many who have heard echoes of an ugly whispering campaign that too profusely uses the unpleasant word "deal."

#### Cause to Rejoice

Our interest in assisting to found and to build the V. I. D. was to develop a Democratic Club in the Village that would represent the broad base of voters in our Party, not merely the professionals, and that would do this—in part—by the selection of progressive and independent candidates for party and public office.

When such candidates are selected, there is cause for rejoicing, not indulgence in invective.

This year there are four such candidates running for the two State Committee posts: Charles Kinsolving and his running mate Eleanor Clark French, and James Lanigan and his running mate Sarah Schoenkopf. From the knowledge that each of us has acquired of all four of these persons we know how absurd it is to suggest that either set of candidates is a "front" for anyone, or that either will function merely as a "rubber stamp."

As reformers, we recognize that in the heat of political battle there is sometimes the tendency to simplify, and possibly even to indulge in some distortion for emphasis. But when an impression is designedly created that lacks even a kernel of truth to support it, this we believe exceeds any permissible bounds of understandable political puffing. We deplore dishonesty in politics as in government, whether it is by old line leaders or by young turks. Reformers are no better than those they seek to supplant when they adopt that very standard of ethics that they claim to deplore when seen in others.

#### Weakened

When, as in the present State Committee battle, our party has produced four good candidates for party office, our party is weakened by the spectacle of name-calling among them.

In the Village we are engaged in preparing for more meaningful political races in which there is much work to be done by independent-minded Democrats. Mean-

## Nordenstrom



while regardless of whom the Democratic Party may elect as State Committeemen, the progressive wing of the party achieved its victory the day the present four candidates became the only ones put in nomination.

—Richard H. Kuh  
—Gwen Worth

### Only One

Dear Sir:

I've been reading The Voice since last fall. In this period of time I have come up with one conclusion: The Voice is the only paper that says anything.

—Bob Blumel  
Kent, Ohio

### Harsh Words

Dear Sir:

In your issue of May 4, Jonas Mekas has some harsh and inaccurate words concerning an article of mine which appeared in the N. Y. Film Bulletin and dealt with audiences and critics. If Mr. Mekas disagrees with anything I say, that is certainly his privilege. On the other hand it would seem that he should also observe ethical propriety to the point of either quoting me exactly, or truthfully reporting what I wrote. Mr. Mekas doesn't bother to use any quotation marks, and he completely misjudges the theme of the article in his own prejudiced terms.

#### 'Hate Hollywood'

He avows I attacked him. Not once did his name appear and, in fact, before the publication date I sent him a letter dissociating any personal reference in the article. My intention (and this followed through the different divisions of the piece) was to criticize various hidebound approaches to the art of the film, intolerant approaches constricted by narrow-mindedness. A group

## From Genet, in Athens, by Way of Paris

Dear Sir:

I got to bed last night at 3 a. m. after a long evening at the Theatre du Gymnase where I had been watching the first complete run-through of the Paris production of "The Balcony," which opens on Wednesday, May 18. I set the clock for noon, but "The Balcony" would not be put off, for I was awakened five hours later by the delivery of your telegram informing me of the Village Voice Award to "The Balcony" as the year's best foreign play Off Broadway.

Genet, whom I rang up in Athens to announce the good news, was very moved and asked me to convey to The Voice his expression of gratitude for its recognition of his work.

I take this opportunity to thank you personally for the enthusiastic articles you have been writing about Genet's plays ever since "The Maids" was presented in New York some years ago.

—Bernard Frechtman  
(Jean Genet's translator)  
Paris, May 14.

### Etcetera

• Watched Vice-President Nixon being interviewed at length on "Open End." Person-to-Imperson.

• When those underground nuclear tests begin, will all underground shelters, have to be brought above ground?

• If it should end up after all with Kennedy versus Rockefeller, the outcome would not be in much doubt—the voters usually lean toward the under-millionaire.

• Bedtime at the utility magnate's home: "Did you remember to turn up the gas rates, John?" —Elgin Lewis

Moscow, Berlin, Pinetree, and some beatnik's living room. I have never, further, insisted "that cinema is only true cinema when the camera moves around like a crazy bug, never coming to a rest." Linking me to this fantastic criterion points significantly to Mr. Mekas' sense of fair play. He has read my series in the Film Bulletin as well as other writings, some of which appeared

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## Feiffer

YOU NOTICE HOW BOTH EISENHOWER AND KHRUSHCHEV RESEMBLE BABIES?

YOU MEAN THEIR SMOOTH ROUND HEADS AND THEIR LITTLE FEATURES?

I MEAN THEIR ACTIONS. EISENHOWER, THE PASSIVE CHILD—DOESN'T WANT TO GROW UP. WANTS EVERYONE ELSE TO DO HIS JOB. JUST LIKES TO PLAY, PLAY, PLAY.

AND KHRUSHCHEV—THE AGGRESSIVE CHILD—THROWS TANTRUMS. ACTS LOVING. THROWS TANTRUMS. VERY MANIPULATIVE. ANYTHING TO GET HIS WAY.

WELL, THAT'S THE KEY, DON'T YOU SEE? THE TROUBLE WITH THE WORLD IS THAT ITS PEOPLE ARE SO DISTRUSTFUL OF MATURE LEADERSHIP THAT THEY TRADITIONALLY PUT CHILDREN IN CHARGE.

AND NATURALLY WHEN THE CHILDREN MEET, BEING LARGELY UNDISCIPLINED, THEY GET INTO TROUBLE. I'VE SEEN IT IN PLAYGROUNDS HUNDREDS OF TIMES.



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WELL OF COURSE THEY WOULDN'T DARE BUT—



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## The Press of Freedom:

# On Being an Outsider

by Daniel J. Koren

I find that most of my friends avoid me now that I've come out for Nixon. . . . I wonder why no one has drawn a parallel between the rise of the Welfare State and conformity. . . . The New York Post graciously tolerates all agreement with its editorial policy. . . . Charley Brown is the real spokesman for the Outsider. . . . I understand that Life Magazine has exclusive rights to pictures of World War III. . . . "Advice and Consent" would be a typical melodrama if we make the President of the U. S. the president of a corporation or the like. . . .

My neighbors refused to accept a package for me from the mailman . . . now, even he looks at me suspiciously. . . . Be the first in your neighborhood to have an ICBM. . . . I hate to admit it, but I miss the Giants and the Dodgers. . . . There is nothing sadder than Coney Island during the winter . . . or maybe it is really the saddest place during the summer. . . . The majority is always wrong, therefore the winners of elections should be the losers. . . . Remember, that without planning in the city, Robert Moses would be a nothing. . . .

### The Trick

Frank Sinatra has proven to the public his vigorous anti-conformity. . . . Barry Gray is the biggest name-dropper on radio. . . . The great trick in politics is to speak the language of the Left and pursue the policies of the Right. . . . I believe that Kafka was a well-adjusted man. . . . The people in the ads on television are more widely known than many politicians. . . . If capital punishment is supposed to be a deterrent, why can't we watch executions? . . .

When the Pepsi-Cola sign goes up in Moscow, we'll know we won the Cold War. . . . It's really funny how we're always talking about peace and preparing for war . . . George Orwell was right after all. . . . The great popularizers of our time (Lerner, Bernstein, etc.) are preempting the place earned by the great artists and intellectuals. . . .

### The Secret

Eisenhower is cutting into tranquilizer sales. . . . The secret of making money in the artistic world is to promote a commercial rebellion . . . isn't it strange that all commercial successes in the entertainment field are introduced to the great American public as "artists"? . . . I figure that if enough people in America like something, it must be terrible. . . . Cuba will someday be known as the Land of Revolution . . . or is it counter-revolution? . . . I figure this time we should support the guys without the beards . . .

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I mean the clean-cut, Ivy-League types . . . or maybe the whole thing is a draw for tourists . . . Come see the Reverse-Counter Right-of-Center by 3¼ Degrees Revolution!

I figure we should have gang rumbles in Madison Square Garden . . . give the guys numbers . . . we could have score-cards . . . announcers . . . sponsors . . . leagues . . . fans . . . writers . . . make it a clean, American sport . . . . John Foster Dulles was a good guy . . . too bad it's such a terrible world. . . . I understand that spring this year is being sponsored by NBC . . . so we all know whom to blame. . . .

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John Flant, noted etc., after four nominations was finally selected the winner of the 1959-1960 OBESE Award. Normally a contender (257 lbs.), Mr. Flant was the head-on favorite this year as he soared to new heights in this field (309 lbs.). In accepting the award from Della Sprat, Flant expressed "Thanks to all those who made this possible—to my producer, Mother, who started ME out with a balanced diet; to the company who consistently provided me with sumptuous meals; to everyone who has worked with an encouraged me through the years—I am deeply grateful."

Paul Sargent, sponsor of the OBESE trophies, pointed out his long association with Mr. Flant. "I've known John for a number of years now, both as a customer and a friend (we try to be both). While he is a prodigious eater, John has a tendency to sloppiness. Fortunately, he has a number of my wash-and-wear suits which allow him to quickly remove last night's supper from his jacket and pants by dunking them in the water and giving him a ready-to-wear dacron-and-cotton garment the next morning. Patterns and solids, Ivy and continental, they start at \$32.50.

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THREE ACTRESSES who won Distinguished Performance awards in the 1959-60 "Obies" announced last Sunday (see page 13): PATRICIA FALKENHAIN (top left) of the Phoenix Company, who was recognized for her work in both "Peer Gynt" and "Henry IV, Part 2"; NANCY MARCHAND, the Madame Irma of Jean Genet's "The Balcony" at the Circle in the Square; and ELISA LOTI, the young Mexican wife of "Come Share My House," Theodore Aptsein's play which recently closed at the Actor's Playhouse. Photos by Grossman, Bender, and Friedman-Abeles.



## THEATRE: LEONCE AND LENA

The play by Georg Buchner, translated by Eric Bentley, presented by Theatre School Ion at the Orpheum. Directed by Volf Roitman. by Michael Smith

Georg Buchner lived less than 24 years at the beginning of the nineteenth century, wrote three plays, and continues to have a vital effect on playwriting, both directly and through Brecht. Two of his plays—"Wozzeck" and "Danton's Death"—are well known. The third, "Leonce and Lena," was presented the past two Mondays at the Orpheum. (The final performance is May 30; free.)

### Remarkable Play

It is a remarkable play, remarkable for sweetness and the absence of condescension toward its light, pastoral subject, for sophisticated invention, and for supple, timeless wit. It seems incredible that this play could have been written in 1836, for it reveals an intellectual anarchy—a willingness to think and say absolutely anything—that we are accustomed to regarding as contemporarily new. And beneath the sparkling cynicism shines unabashed romance. The play is profoundly attractive and instructive.

Theatre School Ion, despite a damningly pretentious statement of aims, gives it a creditable production. Edward Chiaro is the best of the actors, with Richard Roat and Maurice Edwards close

behind. "What or Who," a curtain-raiser by Volf Roitman that intends to satirize Beckett-Ionesco-Adamov-etc., is a big mistake, even with Robert Vail's zany performance.

THE BEST THING to say about "Jack in the Box," at the Seven Arts, would be that it had closed, but as of press time it hasn't. Adam Darius, who thought it up and starred, has no visible talent for this sort of thing, and Lanny Myer's music has wit too erudite for the occasion. Dina Caesar was funny once or twice, and Arthur Whitfield is a good dancer. Just for the record, it is (was?) a revue.

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"The Pharmacist" &  
"The Barbershop"

## movie journal

by Jonas Mekas

Alain Resnais' "HIROSHIMA, MON AMOUR" is a peak in the new French romanticism. At the same time it is, without question, the most intelligent film in at least a decade. What I mean by that is that its themes and ideas are discussed and revealed on a level of subtlety to be found only in the best of literature. As a matter of fact, this is a very literate movie. It is often more pure in its text than in its images, particularly in the second half. Still nobody can miss its visual impact. Resnais' visual sense is matched only by such masters of images as Orson Welles or Von Sternberg.

### Multiple Levels

Resnais tells a love story which reaches into multiple levels of experience. He reveals through them the heroine's present, the past, and the future, and he ties everything together—life, death, love, cruelty, time, space, dream, memory—and does it skillfully,

ingeniously, originally. There is a definite tendency to exaggerate Resnais' formal novelties, particularly by those who do not know the poetic experimental cinema. To one familiar with the work of Pudovkin and film poets poets like Kirasonow, Epstein, Maya Deren, Bunel, there is nothing so very new in Resnais' construction or his use of poetical means. However, he manipulates them in new ways and for different purposes.

Continued on page 8

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- July 25: \*Browning's FREAKS
- Aug. 1: Welles' OTHELLO
- Aug. 8: von Stroheim's GREED
- Aug. 15: Wiene's THE CABINET OF DR. CALIGARI and Epstein's THE FALL OF THE HOUSE OF USHER.
- Aug. 22: \*Lang's LAST WILL OF DR. MABUSE
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A DOG OF FLANDERS (all week)

A dog, a boy, Donald Crisp, and Theodore Bikel among the cathedrals and museums of Antwerp. Perhaps worth the Rubens paintings. WED, THURS: 11.50, 4.10, 8.35. FRI, SAT: 1.15, 5.10, 9.05. SUN: 12.50, 4.55, 9. MON, TUE: 11.55, 4, 8.

ART (GR 3-7014)

BLACK ORPHEUS, 1959 (all week)

Brazilian Negroes in the Orpheus-Eurydice story. It won an Oscar. WED, THURS: 1.40, 3.45, 5.50, 7.55, 10. FRI-SUN: 1, 3, 5, 7.05, 9, 11.15 MON, TUE: Same as Wed, Thurs.

BLEECKER STREET CINEMA (OR 4-3210)

COME BACK, AFRICA (all week)

Rogovin's secretly-shot document from South Africa. WED-FRI: 5.30, 7.05, 8.40, 10.20. SAT, SUN: 1, 2.35, 4.10, 5.45, 7.20, 8.55, 10.30. MON, TUE: Same as Wed-Fri.

EIGHTH STREET (GR 7-7874)

THE LOVERS, 1959 (all week)

Jeanne Moreau, Alain Cuny in a much-scorned, much-admired film about an affair. WED, THURS: 12.25, 2.20, 4.15, 6.15, 8.10, 10.10. FRI-SUN: 12, 1.55, 3.50, 5.45, 7.45, 9.45, 11.30. SUN-TUE: Same as Wed, Thurs.

FIFTH AVENUE CINEMA (WA 4-8339)

THE RIKISHA-MAN (all week)

A tale of good will, in color, from Japan. WED, THURS: 1, 2.50, 4.40, 6.30, 8.25, 10.20. FRI-SUN: 1.20, 3.15, 5.10, 7, 9, 11. MON, TUE: Same as Wed, Thurs.

GRAMERCY (GR 5-1660)

THE LOVERS, 1959 (all week)

See comment under Eighth Street. WED, THURS: 12.25, 2.20, 4.15, 6.15, 8.10, 10.10. FRI-SUN: 12, 1.55, 3.50, 5.45, 7.40, 9.40, 11.30. MON, TUE: Same as Wed, Thurs.

GREENWICH (WA 9-3350)

PASSIONATE SUMMER, 1957 (Wed-Sat)

Raf Vallone in a French screen version of "Isle of Goats." Pretty funny. WED, THURS: 1, 4.35, 8.15. FRI, SAT: 1.25, 5.20, 9.15.

THE CRUCIBLE, 1958 (Wed-Sat)

Yves Montand, Simone Signoret, Jean-Paul Sartre and—somewhere underneath it all—Arthur Miller. WED, THURS: 2.35, 6.10, 9.55. FRI, SAT: 3, 7, 10.55.

THE MARRYING KIND, 1952, and THE BAREFOOT CONTESSA, 1954, (Sun-Tue)

"MARRYING KIND" (Judy Holliday, Aldo Ray): 1.10, 5, 8.50. "BARE-FOOT CONTESSA" (Ava Gardner): 3.40, 6.30, 10.20.

LOEW'S SHERIDAN (WA 9-2166)

GIANT OF MARATHON (all week)

He's big, he's brave, he's beautiful, and he and his friends speak 12 languages, all of them dubbed. WED, THURS: 12.15, 3.35, 6.55, 10.15. FRI, SAT: 1.35, 4.50, 8, 11.20. SUN-TUE: Same as Wed, Thurs.

PLATINUM HIGH SCHOOL (all week)

A sort of "End As a Man" for the rock-'n'-roll set. Mickey Rooney, Terry Moore, Dan Durvey, Elisha Cook, Jr. WED THURS: 1.55, 5.15, 8.40. FRI, SAT: 12, 3.10, 6.25, 9.40. SUN-TUE: Same as Wed, Thurs.

MURRAY HILL (MU 5-7652)

THE BATTLE OF THE SEXES (all week)

Peter Sellers, Robert Morley, Constance Cummings in a British-made version of Thurber's "The Catbird Seat." WED, THURS: 12.30, 2.40, 4.50, 6.30, 8.20, 10. FRI, SAT: 12.30, 2.15, 4.05, 5.50, 7.35, 9.20, 11. SUN-TUE: Same as Wed, Thurs.

R. K. O. 23rd STREET (CH 2-3440)

FLAME OF INDIA and A DOG OF FLANDERS (all week)

See comments under Academy of Music. "FLAME OF INDIA," WED, THURS: 2, 5.50, 9.45. FRI-SUN: 2.20, 6.25, 10.35. MON, TUES: Same as Wed, Thurs. "A DOG OF FLANDERS," WED, THURS: 12.25, 4.15, 8.10. FRI-SUN: 12.40, 4.40, 9. MON, TUE: Same as Wed, Thurs.

WAVERLY (WA 9-8038)

ON THE BEACH, 1959 (Wed-Sun)

The end of the world for Gregory Peck, Ava Gardner, Fred Astaire, and all the rest of us. WED, THURS: 1.30, 4.15, 7, 9.45. FRI, SAT: 12, 2.35, 5.15, 8, 10.45. SUN: Same as Wed, Thurs. Also on the bill: Disney's "MYSTERIES OF THE DEEP" (they'll live on).

THE LAST VOYAGE and THE TRUTH ABOUT WOMEN (Mon, Tue)

"LAST VOYAGE" (Robert Stack, George Sanders, Dorothy Malone, and the "Ile de France"): 12.35, 3.50, 7.05, 10.20. "TRUTH ABOUT WOMEN" (Laurence Harvey, Julie Harris): 2.15, 5.25, 8.40.



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\*\*\*\*\* News  
"A DOG OF FLANDERS"

## THEATRE: CAMINO REAL

The play by Tennessee Williams, presented by the Circle in the Square and George Kogel, at the St. Mark's Playhouse. Directed by Jose Quintero.

by Jerry Tallmer

Several days' reflection upon on the Jose Quintero revival of "Camino Real" has rather more than persuaded me of the following: It is probably Mr. Quintero's best production to date, better even than "The Teeman Cometh" (I did not see "Summer and Smoke," which in any case is now chiefly remembered for a single remarkable performance); 2. It is a failure; 3. The failure is in the play, not in Mr. Quintero.

### Something of Rarity

I am braced for the letters which will now come in—some from friends, some less friendly but bravely anonymous—to cry: No, No, you're always handling Quintero with kid gloves while he in turn pummels great art to the canvas. But I think not, and I think Mr. Quintero thinks not; I doubt if anyone in town handles him rougher, year in, year out.

With it all, I have to give him this: if he tries easy plays like "Cradle Song" and "Children of Darkness," he also tries terribly difficult plays like "The Balcony" and "Camino Real"; he is always challenging the best in himself—which is more than you can say about many of his compeers—and the best in himself is also something of rarity. It is the aching desire to tap through to the sensitive inner core, the heart pith, of the work at hand. Even with those jobs he has botched there is always, behind the actuality—or, as it were, in the wings—a finer intelligence. In short, there is in him more of the poet than the director; he directs as if by coincidence, to get the poetry out, and nobody's poetry gets out 100 per cent of the time. Particularly when they are involved in a communal art form; Mr. Quintero's most erratic talent is in casting. Often within the same production he casts brilliantly and miserably,



**BLOCK SUPERINTENDENT** of the Camino Real, **DAVID F. DOYLE** (Gutman) wants money, and so does **ADDISON POWELL** (Casanova); **CLINTON KIMBROUGH** (Kilroy) has a big heart, while **NAN MARTIN** (Marguerite Gauthier) has a long reach; **LESTER RAWLINS** (Lord Byron) has memories. From the Circle in the Square production at the St. Mark's Playhouse, reviewed herewith.

almost as if it had depended on who had shaken him hardest by the throat.

### Could It Work?

But we are a long way from "Camino Real." For some years I have badly wanted to see it revived because—its original Broadway misadventure having been another of those things I missed—there were so many questions I could not answer from the text. Could its thousand long-shot parleys, its enormous acreage of thin ice, its hazardous borderline banality, its tenpenny symbolism, its febrile aerations, its catchall anarchy of styles and tones—could all these actually be nursed together on stage into some fused incandescent statement of The Artist's Protest at His Times, which is what Mr. Tennessee Williams was daring to hope for? The answer, I am afraid, is no. It is

febrile, it is banal, and the best production in the world—which exists only in the mind—will not make it any less so.

And yet we cannot but admire the effort that has been spent—in the sexual sense as much as any—at the St. Mark's Playhouse. Clinton Kimbrough works like a maniac to make his Kilroy (crushed naive young American hope, in the callous and spiritually degrading real world) something at once more manly, more mature, and more crippled than anything he has attempted to date. He works too hard; the sweat pours off him in the hotbox theatre and we can almost visibly see him, at the end, pushing his lines; nevertheless there is much sweetness to it, and sweetness is called for. Nan Martin combines many wonders in her performance as Marguerite Gauthier, a last lost survivor of the old corrupt forms, hardness, wildness, weakness, venality, pity and terror. She has never affected me more, and her lovely profile is beginning to grow on me as for some curious reason it has not managed to do until now. There is a skilled but perhaps somewhat too subdominant a performance by David Doyle as Gutman, the fat fascistic tyrant of Mr. Williams' version of purgatory, and the Casanova of Addison Powell conveys with touching gallantry the general sense of loss. Collin Wilcox is a charming Esmerelda, Kilroy's only faintly despoiled light of love, and Charlotte Jones steals the show out from under everyone in the brief, gruff part of her mother the Gypsy.

### Ingenious Staging

There are adequate supporting performances too numerous to mention, and only Lester Rawlins disappoints by over-vehemence in the role of Byron. There is much ingenuity in the staging of mob scenes, revels, love duets, fortune-readings, police brutality, and all the smart talk on the terrace that separates the Marguerites and Casanovas from the canaille below. Theirs and Kilroy's is not the only doom. This play is unfortunately doomed as a workable piece of theatre. The borderline is trod too close. The poet falls into disaster.

## off-broadway theatre

### A BRIDE in the MORNING

Jean Robbins in a play by Belgian playwright Hugo Claus, directed by Amnon Kabatchnik. Opens Wednesday, May 25. To be reviewed.

### A COUNTRY SCANDAL

Mark Lenard, Beatrice Bakalyar, Roberta Royse, Carol Teitel in the early Chekhov play also known as "Platonov," or "Don Juan in the Russian Manner," now in an adaptation by Alex Szogyi, directed by Amnon Kabatchnik.

### CAMINO REAL

Nan Martin, Clinton Kimbrough, Collin Wilcox, Lester Rawlins, Addison Powell, Louis Guss, Pat Malone, Leigh Wharton in the play by Tennessee Williams, directed by Jose Quintero. See review by Jerry Tallmer, this page.

### ERNEST IN LOVE

Lella Martin, John Irving, Gerrienne Raphael, Louis Edmonds, Sara Seegar in a musical by Anne Crosswell and Lee Pockriss based on Oscar Wilde's "The Importance of Being Earnest."

### 4 IN 1

Two short plays by Fernando Arrabal, one by Edward Albee, one by H. B. Lutz, all under the direction of Lawrence Arrick, in a new innovation of cabaret theatre, presented at 5 p. m. on Sundays, 9 p. m. on Mondays.

### HENRY IV, Parts 1 and 2

The Phoenix acting company in repertory presentation of the plays by William Shakespeare, directed by Stuart Vaughan.

### JACK IN THE BOX

Adam Darius in a musical comedy by Lanny Meyers and Mr. Darius. See brief review, opposite page, following the notice on "Leonce and Lena."

### LA RONDE

Mindy Carson, Jacqueline Bertrand, Carlotta Sherwood, Alexandra Berlin in the play by Arthur Schnitzler in a new adaptation by Patricia Newhall and Hans Weigert, directed by Miss Newhall.

### LEONCE AND LENA

Theatre Ion presentation of the play by Georg Buchner, plus Volf Reitan's "What or Who." One remaining performance, Monday, May 30. See review by Michael Smith, opposite page.

### MACHINAL

Dolores Sutton, Vincent Gardenia, Gerald O'Loughlin, Art Smith in the play by Sophie Treadwell about a young woman who is crushed by the machine age, sharply and imaginatively directed by Gene Frankel.

### OH, KAY

David Daniels, Mike Mazurk, Murray Matheson, Marti Stevens, Bernie West, Eddie Phillips in a revival of the musical by George and Ira Gershwin, Guy Bolton, and P. G. Wodehouse. Sparkling songs and dances far more than compensate for some staleness in the book.

### PHASE 2

An evening of cabaret theatre, featuring "Dialogue Number Four," by Ivan C. Karp, through Sunday, May 29. A different bill is to follow.

### THE IGNORANTS ABROAD

Philippa Bevans, Alice Pearce in a comedy by William Guthrie, directed by Matt Cimber. Opened Monday. To be reviewed.

### THE MIME AND ME

Lionel Shepard, James Gavin in an evening drawn from Genesis, Lewis Carroll, and other sources, with Joshua Miller as author, Mr. Shepard as choreographer, Fred Engelberg as director.

### THE PRETENDER

James Earl Jones, Royce Wallace, Calvin Lockhart, Roscoe Lee Browne, Leroy Adams, Scott Cunningham in a play by Lionel Abel, directed by Herbert Machiz. Opened last night. To be reviewed.

### TOBACCO ROAD

Skedje Miller, Lella Barry in the play by Jack Kirkland, directed by Bill Penn.

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**movie  
journal**

Continued from page 6

ferent purposes. Here, as so rare-  
ly, the form becomes the content.  
In our contemporary dramatic  
cinema, which is wallowing in  
its naturalistic dung, "Hiro-  
shima's" poetry blooms like a  
sunflower in a junk yard.

If I have anything against it—  
and I have—it is only because the  
greater a work, the more purity  
we demand from it. But that is not  
the same as quibbling about just  
any movie. And although I heartily  
agree that cinema should be  
primarily for the eye and the  
senses, as with Chaplin and  
for a change of pace—some neo-  
Welles, any art has more roads  
than one. Resnais has his own  
way, and from what we see it is  
at once exciting, cruel, passionate,  
and terrifying.

NOW FOR SOME DANCE, just  
for a chance of pace—some neo-  
Dadaism at the Living Theatre.  
The James Waring experimental  
dance group, from what I saw  
there last week, is the most ad-  
venturous dance group in town.  
At this stage its dancing is still  
the weakest aspect, but its com-  
positions are well balanced by the  
effective use of music, theatre,  
and mime elements. Really, this

was very effective modern thea-  
tre.

Whether through accident, fash-  
ion, or forethought, the creative  
approach of all participants  
seemed to spring from one and  
the same principle: the explora-  
tion of the accidental, the reli-  
ance on chance in selection of  
themes, forms, movements, words,  
ideas, colors, tones. Formally,  
the approach resembles Dada.  
However, there is also a great dif-  
ference. What Diane Di Prima did  
in her college play of strange,  
beauty, or what the dancers did,  
resembles the Dada of the 20's on-  
ly on the surface. Dadaists liked  
to shock, or just play around,  
with no purpose. It was even  
said that the best Dada would be  
to drop a bomb on Paris to see  
what would happen to the Eiffel  
Tower. None of today's neo-Da-  
daists would say: Drop an H-  
bomb on New York to see what  
happens to the George Washing-  
ton Bridge. (It is only the govern-  
ments that are still playing the  
old Dada by sending the chance  
planes to see what happens.)

The difference between the  
Dada and the neo-Dada or sur-  
Dada of the New American Ar-  
is therefore basically an ethic  
one. Now the chance is not used  
to shock anybody or to play  
games. It is used to release, to re-  
veal, to reach deeper into the  
innocence of the subconscious.  
And the movements and ideas  
that come out of Mr. Waring's  
compositions have an unex-  
pectedness, freshness, and first-  
timeliness which occasions in an  
audience that aesthetic surprise  
which only happens when some-  
thing is revealed for the first time  
like a leaf just born. The last time  
I experienced this was during an  
evening of New Music at the  
same theatre, on March 14, when  
a certain irresponsible scribe dis-  
missed so easily and pompously  
in this paper at that time.

In short: James Waring's ex-  
perimental dancers are intuitively  
sincerely, and adventurously ex-  
ploring the living frontiers of  
theatre dance. They are the self-  
destructive and self-propelled  
guinea pigs of their art.

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## SEVERINO GAZZELLONI AT THE NEW SCHOOL

It is rare when a matured talent, particularly a flutist, ventures into performing avant-garde music; such an artist is Severino Gazzelloni, who charmed and captivated his audience at his local debut at the New School on May 13.

Senor Gazzelloni devoted his entire program to the moderns: Messiaen, Debussy, Varese, Wigglesworth, Haubenstock-Ramati, Berio, Maderna, and Boulez. In the first and last pieces, Frederic Rzewski was the important and expert piano accompanist.

The other accompanist was Vladimir Ussachevsky, electronic technician, who operated the tape equipment for Haubenstock-Ramati's "Interpolations" and Maderna's "Musica su due dimensioni." The latter work, which had meaningless sounds or, if you will, noises on the tape, supports all the superficial criticisms of electronic machines conveying musical ideas. On the other hand, "Interpolations" is the best argument I've heard thus far for this modern addition to musical "instruments." The tape, on which is recorded two or more flute parts (all pre-recorded by Gazzelloni), enhances the "live" solo flute; it lends a stereo quality and creates multicolor tones which could not be approached nearly as well by a group of musicians playing together on the stage. The work itself has well-developed thoughts, is melodious and structurally sound.

Mr. Gazzelloni's other selections called for unaccompanied flute. And he held his audience spell-bound throughout. He is a master of technique—double-stops, scales, tapping the flute with his hand (Varese's "Density 21.5," Berio's "Sequenza," and Maderna). Above

all, he draws from his instrument every possible tonal color, from the sweetest to the shrillest. His appearance in the Village has been too long delayed; I and the cheering audience hope he will compensate for this by many visits in the near future.

—Nancy K. Siff

## ERNST KRENEK AT COMPOSERS' SHOWCASE

Listening to this music, the last of the current Composer's Showcase series at Circle in the Square, I was reminded of a man who strives toward a goal and at some point in the journey discovers himself lost and unable to find his way. Krennek began as a pupil of Franz Schrecker and became an acknowledged member of the 12-tone school. Call it atonal, pan-tonal, or polytonal as you choose. His earlier compositions were of great power. They remain so today. But in some of his latest works I find a curious lack of cohesion, except that of a mathematical type.

A set of "Five Songs with Texts by Kafka" was just as exciting as the songs of Schoenberg. But in the "Sechs Vermessene for Piano," played by the composer, the musical ideas were so disjointed as to defy being followed. Similarly, the "Hexahedron for Chamber Ensemble," although filled with interesting tonal color evoked mostly by percussion, simply does not hang together as a single composition, six-sided or otherwise.

### Most Terrible Tyranny

When Krennek writes in the advanced serialized manner which, as he once said, frees the composer from the tyranny of inspiration, he is least successful. Serialized music may free from certain tyrannies, but it is within the tyranny of inspiration that the genius is liberated. The striving for effect by means of a calculable number of possible combinations is to me the most terrible tyranny of all—the semi-paralysis of the creative faculty.

The "Pentagram for Wind Quintet," superbly played by the Gramercy Quintet, gave us Krennek at his best. Here is a fine composition in the tradition of Schoenberg's "Five Pieces for Orchestra" and the spirit of the woodwind music of Paul Hindemith. Another bit of listening pleasure was provided by Matthew Raimondi's interpretation of the "Sonata for Violin" (1948). In its rhythmic intensity it is akin to Ravel's "Tzigane."

Whatever else may be said of this all Ernst Krennek program, it was well presented and well performed. In addition to those already mentioned, the following took part: Marianne Weltman, soprano; Stanley Walden, clarinet; Ronald Roseman, oboe; John Garvey, viola.

—Jean Robinson

## letters

Continued from page 4  
in Film Culture under his editorship; he knows how absurd and untrue this is.

### Quiet Down?

It pains me to advance this, but in the last year or so the note of hysterical invective has sounded more loudly in Mr. Mekas' writings while probity and common sense are more frequently left in the balcony. Yet he enjoins me to quiet down a little. Why should I quiet down? What critic worth his salt lowers his truth to a whisper when, for example, he is faced with the type of vindictive hatred that is peculiarly Mr. Mekas'? Consider another paragraph in his column where he asserts there are too many critics. "Let's take the old styles and the old names away, and they will float around, lost in their own wordage like green frogs, with no lily pads of Film History on which to rest their fat

square cockroach-critic's legs." science.  
That type of writing speaks for itself and of the mentality which ferments it. Quiet down, Mr. Mekas? When you sound off with an insulting, obscene flow like that? Not a chance! And now I respectfully suggest that Mr. Mekas take a long walk with himself and examine the deepest crevices of his heart and con-

—Richard Kraft  
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## Zen Buddhist, Sick Comic, Rational Therapist

The Realist, a unique magazine of freethought criticism and satire, has conducted Impolite Interviews with: Alan Watts, author of *The Way of Zen, Nature, Man and Woman* and *Beat Zen, Square Zen and Zen*; Lenny Bruce—wildest of the so-called "sicknik" comedians; and (in 2 parts) Dr. Albert Ellis—author of *The American Sexual Tragedy, How to Live With a Neurotic and Sex Without Guilt*. These 4 issues cost \$1. They're yours free with a subscription. Rates: \$3 for 10 issues; \$5 for 20 issues.

(Upcoming interviews: Jules Feiffer, S. I. Hayakawa, Nat Hentoff, Murray Kempton, Henry Morgan, Kenneth Rexroth, Charles Schulz, Jean Shepherd. Impolite questions invited.)

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5th Ave. Lower, elev. bldg., switch-board, studio room, private bath, cooking facilities .....\$95

N. A. BRUNO & CO., Inc.  
152 W. 10th St. WA 9-2720 (f)

Horatio St., 1 rm & cooking facil. \$85  
West 13th St., 3 mo. sublet, 1 1/2 .....\$100  
Perry St., 1 1/2, 3 mo. sublet .....\$115  
Jane St., Air Cond., 1 1/2 .....\$115  
West 16th St., 3 1/2 rms, elev. 1 mo. sublet .....\$125  
Washington Place, 3 rms, large living rm. ....\$150  
West 13th St., 1 yr. sublet, 2 1/2 .....\$175  
Horatio St., 3 mo. sublet, 2 1/2 & garden .....\$175  
Charles St., large 3, 3 mo. sublet, Air Cond. ....\$200  
East Ninth St., 4 rms, sublet 5 mos. ....\$250  
West 16th St., 3 1/2 sublet .....\$250  
West 12th St., 3 1/2 .....\$255

OTHERS  
BERNARD-CHARLES, Inc.  
45 CHRISTOPHER ST. CH 3-0038 (f)

SUBLET: \$49.00/month  
For June, July, August—possibly Sept. One room studio apartment. All cooking facilities; elec. refrig. Separate bath; stall shower. Quiet and cool. Located in back on the ground floor. Ideally suited, writer or student. This week: before noon; after 6:30 P.M. G. Gomes, 239 East 24th St. (f)

East 7th St., 2 rms, bath, steam and hot water, Air Conditioner. Single occupancy. \$65.  
WEISS OR 7-8787 (f)

Grove St. 4 rooms  
1 year sublet \$100  
GRENIVL REALTY  
143 Waverly Place WA 9-0800 (f)

UNFURNISHED APARTMENTS

Lexington Ave. (30s), 4 room pent house, 16th floor, 2 terraces .....\$250  
GRENIVL REALTY  
143 Waverly Place WA 9-0800 (u)

EAST VILLAGE

160 Mott St. Inquire Supt. New elev. bldg. 1-1/2 rm. apartments \$70. (u)

GREENWICH ST. 1 1/4 ROOMS  
MODERN FIRST FLOOR  
NEWLY DECORATED, \$85  
CALL WA 4-1326. (u)

East 10th St., 4 rm apt. ....\$125  
East 9th St., 3 rm apt. ....\$ 93  
GR 5-1351

GREENWICH VILLAGE E. 184 E. 3 St.  
EAST VILLAGE ARMS

• Close to New E.S. Art Center  
• Modern Elevator Building  
• Beautiful Lobby

2 LUXURIOUS ROOMS  
FROM \$100

• Quiet, Sound-proofed.  
• Latest Color Appliances  
• Free Air-Conditioning  
• Master TV Antenna  
Agent on Premises GR 5-9105 (u)

West 11th-1 1/2, high ceilings, flpce, separate kitte .....\$107.50  
N. A. BRUNO & CO., Inc.  
152 W. 10th St. Mrs. Verity, WA 9-2720

E. 4th St. (nr. Ave. D) 5 room apt. bath, ground floor \$57.  
Call LF 3-3735

Evenings & mornings before 9:30 (u)

UNFURNISHED APARTMENTS

East 11th St., 4 rms .....\$42  
East 7th St., 6 rms .....\$140  
Avenue A, 4 rms .....\$95  
WEISS OR 7-8787 (u)

2 1/2 modern rms, \$53 per mo.  
4 rooms—\$55 per mo.  
3 1/2 modern rms, \$35 per mo.  
6 1/2 rooms—\$125 per mo.  
6 rooms—\$95 per mo.  
Single occupancy or couple  
D. D. STEIN, Broker  
30 Avenue B. CA 8-0498 (u)

Perry St., large living room, 2 bedrooms, full kitchen, 2 woodburning fireplaces, cross ventilation .....\$185  
CRANFORD & LINDER  
201 W. 11th St. (cor. 7th) AL 5-4195 (u)

W. Vil. 1 rm, kitte, bath .....\$110  
Vil. 1 rm, kitte, bath .....\$90  
E. side, 3 rms .....\$95  
E. side, fl. thru, 6 rms .....\$140  
Vil. 2 rms, kitte, bath, July .....\$125  
Vil. 1 rm, terrace, kitte, bath .....\$175  
Wash. Sq. nr. el. bldg. 3, inc. util. ....\$175

BETTE FRARY YU 9-0225

Bethune St. Brand new reconversion. Floor thru plus balcony. Fireplaces, mod. bath, kitte, old pine fl., 2 bedrooms, \$280. WA 9-0322. (u)

East 8th St. 4 rms off foyer, cross ventilation .....\$96.86  
Jane St. remodeled 2 1/2 .....\$110

OTHERS  
BERNARD-CHARLES, Inc.  
45 CHRISTOPHER ST. CH 3-0038 (u)

East 13th St., 3 rms .....\$67.57  
West St., 2 rms .....\$80  
East 8th St., 4 rms .....\$96.86  
West 81st St., 2 rms .....\$100  
East 4th St., 3 rms .....\$110  
East 17th St., 3 1/2 rms .....\$115  
East 2nd St., 4 1/2 rms .....\$120  
Downing St., large 1 1/2 rms .....\$125  
Barrow St., 2 1/2 rms .....\$125  
East 13th St., 2 rms, Air Cond. and Elev. ....\$132.50  
Brooklyn Hts, 3 rms .....\$136.25  
West 8th St., Garret Studio, bedrm and kitte .....\$160  
West 11th St., 3 rms .....\$175  
Perry St., 5 rm duplex .....\$350  
East 35th St., 5 rms .....\$400  
East 79th St., 3 rms .....\$205

SEVERAL PROFESSIONAL APARTMENTS FROM \$150 TO \$350.

APARTMENT RENTAL SERVICE  
7 W. 8th St. GR 5-3037 (u)

Bank St. el. bldg. 4 rooms, 2 bedrooms .....\$210

GRENIVL REALTY CO.  
143 Waverly Place WA 9-0800 (u)

12th St. W. 3 fls. 1 1/2, fireplace, furnished .....\$75  
15th St. W. Spac. 5 rooms, fl. thru, (2 bedrooms), fireplace .....\$190  
6th Ave. (Waverly Pl.) 3 fls., charming 5 rooms, floor thru. Some brick walls, flpces, prof. lease .....\$185

ALSO CHOICE FURN. SUBLETS  
HORACE S. ELY & CO.  
43 W. 8th St. AL 4-6113 (u)

Bleeker St. 2 1/2, no fee .....\$130  
Also 1 1/2, tenant pays fee .....\$125  
Jones St., mod. 5 rms, bath, suitable sharing .....\$185

VILLAGE REALTY CO.  
61 Christopher St. CH 2-7304 (u)

BROOKLYN APTS. — UNFURNISHED

CLINTON HILL APARTMENTS  
345 CLINTON AVE.  
Downtown Brooklyn's most attractive value. Applications now being accepted for possible vacant apts. of 4-5 rooms. Beaut. garden area, mod. elev. bldg. references. \$115-\$150 utilities included. ST 3-4680-4605.

APARTMENTS WANTED

FREE SERVICE TO LANDLORDS  
N. A. Bruno & Co., Inc.  
170 Waverly Pl. WA 9-2748-9

LANDLORDS

We have many carefully screened tenants waiting for your vacancies.  
BERNARD-CHARLES, Inc.  
45 Christopher Street CH 3-0038

Will some one please find an apt. for my editor. We have a newspaper to get out by May 18th and I want him out of the rain before then. 1-2 rooms E. or W. VIII. to \$100. Furn or unfurn. Thank you, Chuck Stone, Editor N. Y. Citizen Call AT 9-7500, 10-6 p. m. If ethnic considerations worry you—don't call us, we'll call you!

Business Woman wants 3 or 4 unfurn. rooms in West Village—Near West 4th St. Sta. Will consider clean tenement, Italian section preferred. Rent to \$60. Box 580, VV, 22 Greenwich Av. N.Y. 11

Studio apt. 2-3 rms incl. one large, light, suitable for portrait painter & reasonably attractive. 6/1 to 9/30. Max \$135. Watkins 9-0403.

APARTMENTS TO SHARE

12th St. off Fifth Ave. Girls share with girl, large bright elevator apartment with fireplace \$55. OR 5-3516.

Out of town business man desires share of room, apt. or studio for storage & occasional stop over. Box 574 VV, 22 Greenwich Ave., N. Y. 11.

3 college girls desire another for last 3 weeks in June  
\$35  
Phone SP 7-1299 after 5 p. m.

Lower Manhattan, large reconverted loft, baby grand, Hi-Fi, air conditioned. Young woman share \$60. inc. utilities. WO 4-3329

West 85th. Girl seeks girl 20-26. Share spacious apt., own large room w/ place, 2 bks sub. \$60. (incl. G.&E.) LY 5-3124 or CY 9-7362

Girl to share beautiful 6 room apartment. Own bedroom and bath, and sleep-in maid.  
TR 3-5983

PROFESSIONAL APARTMENTS

\$55-\$70 a month, house occupied by artist; no fee. 3 modern clean rooms. 140 Suffolk St. Essex St. Sta. Ind. subway. See Supt. OR 4-6558.

Wash. Sq., liv. rm., bedrm, kitte, bath .....\$150  
BETTE FRARY YU 9-0225

STUDIOS AND LOFTS FOR RENT

STUDIO, MEETING HALL, THEATRE, LARGE, LIGHT, QUIET, MIDTOWN, MONTH OR HOUR  
BR 9-2591

East 9th St., basement 11' x 45', light, clean. No living. For painter or sculpture. \$65.  
GR 5-1351

Beautiful E. Village studio available, cooperative monthly basis. Half share \$40—3rd share \$30, etc.  
PHONE OR 3-6402

Greenwich St. studio, to rent, has refrigerator & stove, bath. No living. \$80. Call during week. CH 3-8657 after 6.

Office, Studio (no living). Rehearsal space available. PLAYERS THEATRE BUILDING, 115 MacDougal Street. AL 4-5076.

8th Ave., near 26th St. Studio or office, 1 flight up, large, light, steam heat, lavatory, sink, shower. Reasonable. BO 8-4946.

Unusual Village Studio 25' x 25', 12' ceilings, fireplace, magnificent north light, sleeping balcony, shower and kitchen. \$75 month. Fixtures and furniture for sale. YU 9-0997.

FURNISHED ROOMS—RENT

MEN'S RESIDENCE CLUB  
\$11 to \$13.50 wkly., kitchen facilities, T.V. Stereo, rec. room, etc. Discussions, etc. Mr. Stable, International Student Hospice, 708 E. 6th St., N. Y. 9. Day or night. CA 8-7476.

COUNTRY PROPERTY

EAST HAMPTON  
Artist's retreat, cosy modern 2 bedroom house, carport, on nicely wooded plot near beach, open beam cathedral ceiling, living room, stained birch kitchen cabinets with built-in wall oven, \$9300. Write Box 1162, East Hampton, L. I.

SOUTHAMPTON—SALE-RENT  
Carriage house, remodeled, 25 x 40, 2 story plus charming 1 room efficiency studio house & garage on lovely 1/2 acre in HILLS 200 ft from Shinnecock Bay. Unusual beautiful property, both houses \$15,500 furnished, or will rent. GR 3-6839

West Chester Hideaways

1.—Small, easy care, brook—asking \$15,000  
2.—Three beautiful acres, trees, etc. small brook, small house—asking \$20,000  
3.—Three houses, lake rights—\$40,000  
B. E. HALDIMAND  
792 Commerce St. Thornwood, N. Y. ROGERS 9-0589—2908

SUMMER RENTALS

Leonardo, N. J. Summer bungalow for rent, living, kitchen, 2 bedrooms & bath, enclosed porch, short walk to beach, \$400. Many summer rentals. Atlantic Highlands, Sea Bright from \$400-\$2,000. F. A. Gehlhaus, Real Estate, Leonardo, N. J. Atlantic Highlands 1-0488.

New York State, 85 mi. N. Y. C., interracial shack in forest; beach, suitable writer - artist - carpenter, primitive, own car, Box 576, VV, 22 Greenwich Ave., N. Y. C.

Completely private wing colonial farmhouse. Five rooms, furnished. All conveniences, fireplace. Serene seclusion of upland meadows and woodlands. End of road hilltop farm half-hour drive from nearby valley towns of Northampton, Amherst, Old Deerfield. Four hours from Grand Central. Still available June-September-October, by week or month. Write: Blanche Cooney, Morning Star Farm, West Whately, Mass.

Economical season units—\$200 up. Filtered pool, social hall, Bendix, Handball court, playground. Must be seen to appreciate.

Platform tent—14 x 16' furnished; elec. refrig. & stove; secluded; 100 ft. from lake, 15 mi. Tanglewood. \$150 to Oct. Box 579 VV, 22 Greenwich Ave., N.Y. 11

STOP SHOPPING!!!  
Special week-end rates, 75 min. N.Y.C. Come see 50 modern 1-2-3 room units. Private beach, spacious grounds. Week, season or mo. Wayside cottages, Route 9: Cold Spring N.Y. Phone Cold Springs 5-8763.

Bungalow, dock, near swimming, south shore L. I. 1 1/4 hours. Drive N.Y.C. Available week ends, Fri. eve to Mon. morn. thru Sept. \$300; couple desired. TU 4-0038.

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HOTEL EARLE  
NEWLY FURNISHED ROOMS  
Permanents, transients accommodated  
COMPLETE HOTEL SERVICE  
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12 ST. 49 E. AL 4-9665  
Attractive rooms. Elev. Phones in each room. Centrally located. All improvements. Rates reason. Rooms for transients avail singles \$13.50 up. Doubles \$16 up. Also rooms with frig. Special rates for students.

HOTEL ST. DENIS—6th Ave. 23rd-24th St. OR 5-3185. Singles & Doubles from \$10. Refrigerators. Light Housekeeping. Transients from \$1.95.

HOUSES FOR SALE

HOUSES FOR SALE—BROOKLYN  
BROOKLYN HEIGHTS, 4 1/2 story, 25 x 90; 1 store (no lease). Will deliver upper floors vacant. Asking \$30,000 with \$10,000 cash. Bal PM 1st. Good terms. Miriam Dettles, 41 Union Sq. West, N. Y. C. OR 5-6836

STORES FOR RENT

Sullivan St. 20x40 suitable art gallery, etc., etc., excellent studio .....\$85  
GRENIVL REALTY  
143 Waverly Pl. WA 9-0800

Sullivan St., modern .....\$150  
Hudson St., modern .....\$180  
BETTE FRARY YU 9-0225

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HELP FEMALE

VILLAGE PERSONNEL SERVICE  
CH 2-0036  
567 Ave. of the Americas 16 St.

NURSES  
Registered & Licensed Practicals for all shifts at The Village Nursing Home. Full & part time Attractive salaries. AL 5-3003.

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TO WORK PART TIME IN SMALL SHOP OR AT HOME. CALL AFTER 1 P.M. PL 3-0034.

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TYPISTS—STENOS.

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When And Where  
You Prefer

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Queens STILLwell 6-3938  
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Wanted—Woman or house boy 1 or 2 days weekly, medium & some heavy cleaning. References & call after 2. WA 9-8368

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MALE PHYSIQUE MODEL  
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Expert secretary desires position in interior design or allied field, own car, flexible hours. Box 571, VV, 22 Greenwich Ave., N. Y. 11.

Young Man—Experienced typist. Billing purchase order experience, desires Wed. thru Fri., 9-5 position. Call Mr. Doxinu, days PL 7-6300, eve OR 5-3088.

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FOUND: YOUNG ADULT POLICE DOG, black with reddish crown, on Greenwich Avenue near Jackson Square, 1 a. m. Saturday. Friendly, obedient, well-kept. Collar but no license. Owner can claim by calling ASPCA, who will hold dog at least a week, then put it up for adoption.

INSTRUCTION

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Shirley Dewald, AL 4-7939

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PHIL ORLANDO  
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THOMAS ATHANASIOU  
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Small uprights, Rebuilt Spinets like pianos, Grands. Guaranteed. Rentals. FISHER PIANOS MU 3-2922

TV, RCA 17" \$35  
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One year picture tube warrantee surplusale. LO 5-7790

Sofa bed, brown, two marble marble topped bachelor chests and a sling and wicker chair. Call  
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DANISH CHAIR, 6 PIECE  
DINING ROOM, \$500 TAKES ALL.  
JACKSON 2-6143

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Professional model \$85. TV Super macy 21" screen, reasonable.  
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Like new, from Executive Offices of  
CORN PRODUCTS CO.  
Big selection All colors & sizes  
Suitable for the finest homes.  
PACIFIC CARPET CO.  
24 West 31 St. LA 4-6280

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Small uprights, Rebuilt Spinets like pianos, Grands. Guaranteed. Rentals. FISHER, 133 E 31 St. MU 3-2922

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Gorgeous New Mahogany Finish.  
Excellent Condition. Like New.  
Sacrifice. SP 7-9123

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HUGE SAVINGS ON ALL '59 MODELS.  
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2 Siamese Kittens

Male, Sealpoint, 10 weeks old.  
Call SP7-9556

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Male. \$10.  
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BUNDLES OF JOY

Litter 7 weeks kittens, in assorted col-  
ors: box trained; will neuter & deliver.  
Also young affectionate spayed calico  
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Your favorite old song. Send me the  
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A happy dog in home environment. Ex-  
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Custom personality pups. Toy or min  
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# what's on

## village and vicinity

### WEDNESDAY (May 25):

Lecture, "Bach's Chromatic Fugues," with recordings, Caffe Cino, 31 Cornelia Street, 8.30 p. m. (free);  
 Film, "Die Brucke," German film with English titles, sponsored by Goethe House, High School of Fashion Industries, 225 West 24th Street, 8.30 p. m. (free); reservations PL 1-5487;

### FRIDAY (May 27):

Plays, Sean O'Casey's "Bedtime Story," also a new one-act play, Gene Frankel Weekend Repertory Theatre, 115 MacDougal Street, 8.30 p. m. (free; reservations SP 7-1190);  
 Banquet, sponsored by Village-Chelsea NAACP, speakers include Jackie Robinson, Lorraine Hansberry, and Jawn Sandifer, Fifth Avenue Hotel, Fifth Avenue and 9th Street, 7.30 p. m. (\$10; for reservations, call WA 4-2536);

### SATURDAY (May 28):

Plays, Sean O'Casey's "Bedtime Story," also a new one-act play, Gene Frankel Weekend Theatre, 115 MacDougal Street, 8.30 and 10.30 p. m. (free; reservations SP 7-1190);

### TUESDAY (May 31):

Auction, photographic equipment, Village Camera Club, 65 Bank Street, 8.30 p. m. (free admission);

### THURSDAY (June 2):

Play reading, "Oedipus the king," The Living Theatre, 530 Sixth Avenue (14th Street), 5.30 p. m. (25c);

### FRIDAY (June 3):

Play, John Osborne's "Epitaph for George Dillon," sponsored by Dollar Top Theatre, Hudson Guild Neighborhood House, 436 West 27th Street,

## Outdoor Art Show Opens This Week

Art and artifacts will again appear in the streets surrounding Washington Square on Friday, May 27. The 57th semi-annual Washington Square Outdoor Art Exhibit will last for three weeks, through June 19.

8.40 p. m. (\$1; for reservations, call LO 4-9040).

## around town

### WEDNESDAY (May 25):

Film from Poland, "Five From Barska Street" (1953), Museum of Modern Art, 11 West 53rd Street, 3 and 5.30 p. m. (museum admission 95c);  
 Films in Russian with English titles, Pushkin's "The Captain's Daughter" and "Russian Spring Voices," American Theatre, 238 East 3rd Street, 11.45 a. m. to midnight (matinee 60c, evening 75c);  
 Brass concert, Simon Karasick, conductor, Third Street Brass Ensemble and Community Brass Ensemble, Third Street Music School Settlement, 55 East 3rd Street, 8.30 p. m. (free);  
 Opera workshop, Bizet's "The Pearl Fishers," Manhattan School of Music, 238 East 105th Street, 8.30 p. m. (free; apply in advance for reservations; EN 9-2202);  
 Political meeting, former Senator Herbert H. Lehman, will speak in support of James S. Lanigan and Sarah Schoenkopf, sponsored by anti-organization Democrats in the 1st A. D., Community Church, 40 East 35th Street, 8 p. m. (free);

### THURSDAY (May 26):

Films in Russian with English titles, see Wednesday;  
 Film from Poland, "Five From Barska Street," see Tuesday;  
 Art lecture, Jerome Rothlein, "Contemporary American Painting," Metropolitan Museum of Art, 82nd Street and Fifth Avenue, 2.30 p. m. (free);  
 Song recital, Marian Parry-Thompson, soprano, works by Beethoven, Schubert, Brahms, and Strauss, McMillin Theatre, Columbia University, 116th Street and Broadway, 5 p. m. (free);  
 Political talk, Michael Prendergast, Democratic State Chairman, "Divisive Issues Within the NY Democratic Party," Lexington Democratic Club, 21 East 75th Street, 8.30 p. m. (free);  
 Polish film premiere, "Ashes and the Diamond," Museum of Modern Art, 11 West 53rd Street, 8.30 p. m. (\$3);  
 Service of music, Mozart's "Solemn Vespers," with soloists, choir, and organ, St. Bartholomew's Church, 51st Street and Park Avenue, 8.15 p. m. (free);  
 Public meeting on "Right to Protest New York's Civil Defense Law," speakers: James Wechsler, Norman Thomas, Kay Boyle, etc. sponsored by Civil Defense Protest Committee, Community Church, 40 East 35th Street, 8.15 p. m. (free);  
 Concert, Juilliard Orchestra, works by Giannini, Ravel, and Hindemith, Jean Morel, conductor, Juilliard School of Music, 120 Claremont Avenue, 8.30 p. m. (free; for reservations, call MO 8-7200);

Public meeting, Stevenson for President Committee, Public School 6, 81st Street and Madison Avenue, 8.30 p. m. (free; LE 5-4133);

### FRIDAY (May 27):

Art lecture, A. L. Chanin, "Aspects of Expressionism," Museum of Modern Art, 11 West 53rd Street, 3.30 p. m. (museum admission 95c);  
 Art lecture, Beatrice Farwell, "Milan," Metropolitan Museum of Art, Rogers Auditorium, 82nd Street and Fifth Avenue, 2.30 p. m. (free);  
 Film from Poland, "Partings" (1958), Museum of Modern Art, 11 West 53rd Street, 3 and 5.30 p. m. (museum admission 95c);  
 Films in Russian with English titles, see Wednesday;  
 Theatre workshop production, original one-act plays, Actors Repertory Theatre Workshop, 498 Third Avenue, 8.40 p. m. (free);  
 Entertainment, "Arabian Night," floor show, dancing, and Arabic film "Firtation" with English titles, sponsored by Organization of Arab Students, Earl Hall, Columbia University, 117th Street and Broadway, 8 p. m. (single \$2, couple \$3.50; for reservations, call, MO 6-0300);  
 Entertainment, "Open House of Stars," with well-known entertainers, sponsored by West Side Reform Movement, Empire Hotel, 63rd Street and Broadway, 9 p. m. (\$1);

### SATURDAY (May 28):

Art lecture, A. L. Chanin, "From Cubism to Abstraction," Museum of Modern Art, 11 West 53rd Street, 3.30 p. m. (museum admission 95c);  
 Theatre workshop production, see Friday;  
 Film from Poland, "Partings," see Friday;

### SUNDAY (May 29):

Film from Poland, "Partings," see Friday;  
 Recital, Stanley Drucker, clarinet, and Isadore Freeman, piano, works by Busoni, Leonard Bernstein, Bax, Martinu, and von Weber, Brooklyn Museum, Eastern Parkway, 2 p. m. (free);  
 Films on art, "Walt Whitman," "Works of Calder," and "Mark Tobey," Metropolitan Museum of Art, 82nd Street and Fifth Avenue, Rogers Auditorium, 3 p. m. (free);  
 Art lecture, A. L. Chanin, "20th Century Portraits," Museum of Modern Art, 11 West 53rd Street, 3.30 p. m. (museum admission 95c);

### MONDAY (May 30):

Plays, Buchner's "Leonce and Lena" translated by Eric Bentley) and Volf Roitman's "What or Who," presented by Theatre Ion, Orpheum Theatre, 8th Street and Second Avenue, 8.30 p. m. (free; free reservations, call CA 8-8704);  
 Film from Poland, "Answer to Violence" (1958), Museum of Modern Art, 11 West 53rd Street, 3 and 5.30 p. m. (museum admission 95c);

### WEDNESDAY (June 1):

Public conference, all-day panel discussions, panelists include: Jackie Robinson, Roger Baldwin, Lionel Rogosin, etc., organized by American Committee on Africa, Carnegie International Center, 345 East 46th Street, 10 a. m. to 4.30 p. m. (\$5 including lunch; MU 6-7263);  
 Film from Poland, "Answer to Violence," see Monday;  
 Talk, Reverend Donald McKinney, "Birth Control, Population Explosion, and Sexual Mores," sponsored by Fortnightly Club, First Unitarian Church, 50 Monroe Place, Brooklyn Heights, 8.15 p. m. (25c);  
 Concert, Four Seasons Consort, Eric Leber, director, Mannes College of Music, 157 East 74th Street, 8.30 p. m. (\$2);

### THURSDAY (June 2):

Art lecture, Angela C. Bowlin, "Paintings of Rembrandt," Metropolitan Museum of Art, 82nd Street and Fifth Avenue, 11 a. m. (free);  
 Film from Poland, "Kanal" (1956), Museum of Modern Art, 11 West 53rd Street, 3 and 5.30 p. m. (museum admission 95c);

### FRIDAY (June 3):

Film from Poland, "Kanal," see Thursday;  
 Entertainment, "Open House of Stars," with well-known entertainers, sponsored by West Side Reform Movement, Empire Hotel, 63rd Street and Broadway, 9 p. m. (\$1);

## FOR children

### SATURDAY (May 28):

"Knights in Armor," gallery talk, Metropolitan Museum of Art, Junior Museum, 82nd Street and Fifth Avenue, 11 a. m. (free);  
 "The Beggar Boy of Bagdad," a musical fantasy, Royal Playhouse, 62 East 4th Street, 3 p. m. (\$1.50; GR 5-9647);

Brooklyn Children's Museum, Brooklyn Avenue and Park Place; films at 10.30 a. m., 2 p. m., 4 p. m.; planetarium show (ages 6-8) 11 a. m. and (ages 9 and up) 3 p. m.; chess hours 9 and up) 3.45 p. m. (all free);

### SUNDAY (May 29):

"Mount Vernon in Virginia" and "Lincoln Speaks at Gettysburg," half-hour film showing, Metropolitan Museum of Art, Junior Museum, 82nd Street and Fifth Avenue, 1.30 p. m. (free);

## Post's Wechsler, Thomas To Protest Civil Defense Laws at Rally Thursday

James Wechsler, editor of the New York Post, and Norman Thomas, Socialist leader, will be featured speakers at a meeting this week to protest New York's compulsory civil-defense law. The affair, sponsored by the Civil Defense Protest Committee, will be held on Thursday, May 26, 8.15 p. m., at the Community Church, 40 East 35th Street. Admission is free.

### Resigned Editor

Other speakers will be A. J. Muste, Kay Boyle, Mary Sharmat, and Lucille Feldman. Miss Feldman is the former editor of the Brooklyn College Kingsman who resigned in protest to censorship of a recent student demonstration against civil defense.

The protest committee is also circulating petitions calling for an end to air-raid drills in New York City schools. The petitions call the drills "psychologically and morally harmful to our children" and say they "offer no protection against nuclear attack."

## 'Sane' Street

Continued from page 3

ident and to the Summit delegation.

The committee's next major activity, Mr. Crawford reported, would begin later this month and would constitute a drive to build up pressure on delegates to the national Presidential conventions for support of disarmament and a ban on nuclear testing.

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### SAT. EVE. June 25th

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### SUN. EVE. June 26th

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# Village Voice 'Obie' Awards, 1959-'60



Eileen Brennan, Best Actress:

## The Sober Side of Kookie Little Mary

by J. R. Goddard

After the Orpheum Theatre closed for the night, Little Mary Sunshine, the purest, sweetest gal ever to come out of the Colorado Rockies, suggested we retire to the Foxhead Saloon just down the street. Once there, I ordered a beer. But true to the pristine character playwright Rick Besoyan has created for her, Little Mary settled for a coke.

"Mary" is of course Eileen Brennan, the pretty, brown-haired actress with light blue eyes who has just won the 1959-'60 Obie Award as Best Actress for her wonderful lead performance in the spoof musical "Little Mary Sunshine."

"It isn't that I don't drink," Eileen said, still speaking in something of the same kookie manner she turns on as Little Mary. "It's just that I'm kind of tired tonight. That role takes a lot out of me. And who knows, maybe I do start thinking of myself as Little Mary sometimes. She would certainly never take a drink!"

### Broad Parody

Indeed she wouldn't. For "Little Mary Sunshine" is a very broad parody on the old Nelson Eddy-Jeanette MacDonald sort of musical. It concerns the plight of a sweet, impossibly virtuous lass who owns the Colorado Inn and is pursued by tax-collectors on one side and dastardly renegade Indians on the other. Not only does Little Mary abhor strong drink and tobacco, but she refrains from even speaking of romance with the handsome Forest Ranger Captain she loves.

That brought me to a fascinating question. Just how much like pristine Mary was this quiet, somewhat introspective girl in her mid-20's sipping her coke across from me? I had noticed

she still used theatrical speech and mannerisms on first leaving the theatre. Now she was dropping them. Where does the acting Continued on page 19



THE YEAR'S BEST: EILEEN BRENNAN, at left, the hilarious star of "Little Mary Sunshine," the Rick Besoyan musical spoof at the Orpheum Theatre; and WARREN FINNERTY of "The Connection," the Jack Gelber drama at the Living Theatre—as Leach in the scene-shot above, with GARRY GOODROW as Ernie, and as himself in the small photo at right. All pictures by Gin Briggs.

### Warren Finnerty, Best Actor:

## 'If It Wasn't Junk, Then Something Else'

by Jerry Tallmer

Last year at this time Warren Finnerty was, in his own words, "just about at bottom." Today he is, for an off-Broadway performer, just about at top—and not merely because he has carried away the Best Actor award in the 1959-60 Village Voice "Obies." Finnerty, on the basis of his incredibly vivid performance as Leach in "The Connection," is now hot enough for even Hollywood to come looking for him; and to some extent—he has a role in the upcoming "Murder, Inc."—they've already found him. It bothers Finnerty, who is a subtle, thoughtful, both-erable type.

### That Boil

If you have seen Jack Gelber's form-shattering drama at the Living Theatre, you will remember

Leach as the fellow who owns the pad where all these addicts are gathering—the one who has a boil on the back of his neck and who almost dies of a self-willed overdose at the end of the play. I see Warren Finnerty around these parts fairly often, and I never see him but I have to restrain myself from asking how the boil's getting along—that's how real his performance was. A number of people actually do ask—"That happens," he says,



in the quiet down-cadence of the hip. But he is not a hipster. He has never had a boil. Nor is he used to needles. "In the Army," he grins—when he grins it makes a dimple as deep as an olive in his left cheek—"I nearly, you know, passed out, every time."

Another item that bothers Finnerty is the amount of praise that poured in on him for what he feels is the wrong thing: that business of being "so real." To Finnerty's mind, many of his most ardent admirers—among the critics or otherwise—have tended to overlook the fact that he must have done some good hard professional acting to make his Leach come out so sinewy and dynamic. More yet, choreographing. "It's . . . I dunno . . . It's funny to be judged on a realistic level when I consider I did it so highly stylized. I've thought about it and I think that there's a sort of guilt by association at work in this Leach thing."

I said I didn't understand. Finnerty said: "Well, when the critics write: 'If this is acting'—you know, even the nice critics—then I can only figure that there's a guilt about addicts which makes it more comfortable to unconsciously assume that it's not acting."

### So Complicated

"But technically it had to be so damn, you know, complicated. I had to come in at one level with the musicians, none of whom had ever acted; at another with the Continued on page 14

## VILLAGE VOICE OFF-BROADWAY AWARDS Season 1959-60

Best All-Around Production

"THE CONNECTION"

produced by Julian Beck and Judith Malina

Best Actor  
WARREN FINNERTY  
("The Connection")

Best Director  
GENE FRANKEL  
("Machinal")

Best Actress  
EILEEN BRENNAN  
("Little Mary Sunshine")

Best New Play  
"THE CONNECTION"  
by Jack Gelber

Best Foreign Play  
"THE BALCONY"  
by Jean Genet

"KRAPP'S LAST TAPE"  
by Samuel Beckett

Distinguished Plays  
"THE ZOO STORY"  
by Edward Albee

"THE PRODIGAL"  
by Jack Richardson

Distinguished Performances (Actors)  
WILLIAM DANIELS  
("The Zoo Story")

DONALD DAVIS  
("Krapp's Last Tape")

VINCENT GARDENIA  
("Machinal")

JOHN HEFFERNAN  
("Henry IV, Part 2")

JOCK LIVINGSTON  
("The Balcony")

Distinguished Performances (Actresses)  
PATRICIA FALKENHAIN  
("Peer Gynt," "Henry IV")

ELISA LOTI  
("Come Share My House")

NANCY MARCHAND  
("The Balcony")

Sets  
DAVID HAYS  
("The Balcony")

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BROOKS ATKINSON  
of the New York Times

Judges: Richard Watts, Jr., Robert Brustein, Jerry Tallmer

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1959-60

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## Warren Finnerty, Best Actor:

# 'If It Wasn't Junk, Then Something Else'

Continued from page 13

other actors, some of whom didn't have, you know, such an awful lot of experience. So I kept at it and kept at it until I found something in between, full of a lot of movement and so forth—and as I say, practically choreographed.

"The overdose thing: I asked some guys what an overdose was like. They said: Like somebody'd hit you in the stomach. So when I do it, I do what I try to think is a Martha Graham contraction. So one day Leonard Bernstein saw the show, and came backstage later, and I was sent. Because he said to me: 'That's the most exciting Martha Graham fall I've seen in years.'"

Leonard Bernstein is but one of scores of the great and near-great in the arts who have trooped down to 14th Street to sit in on an evening in the pad. All of them have been thrilled. Lillian Hellman has been heard to say that it was the only show in years, on Broadway or off, that she has been able to sit through to the end. Tennessee Williams was so excited that he left his seat to pace back and forth at the rear of the house through the entire performance. Naturally, this has been just as exciting for the actors. One night Finnerty glanced up and saw Lawrence Olivier coming down the aisle.

"Man, man, I nearly went

through the floor. I got to the overdose scene; I was determined to be great. I thought of 'Henry V' and, you know"—the grin, the dimple, the fading self-deprecatory murmur—"Harry, England, and St. George!" But—now a blushing laugh—"my voice cracked!" Finnerty paused. "I did some, you know, Shakespeare in college," he casually hazarded.

But he had his reward anyway. Some days afterward there arrived from playwright Benn W. Levy a letter saying that he had been at "The Connection" with Olivier that evening, and that both he and Sir Laurence had thought Finnerty was great. He only wished he'd known about Finnerty before the staging (by Olivier) of his last Broadway play. Months later the letter, very worn and dogeared, often travels around with Finnerty wherever he goes, a sort of permanent talisman to be exhibited with boyish pleasure to anyone he trusts. At 35, in his first and so far only year of glory, Warren Finnerty is as well possessed as any of us with all the insecurities of the struggling creative personality.

"You get to feel maybe you're kidding yourself," he said, thinking back on the 35 years. "You know, the family pressure, day by day. The cold-water flats." (He lives in one today, on Thompson Street.) "The odd jobs to keep alive—hod-carrying, moving furniture, laying pavement, loading lumber on trucks. On a city block in Hollywood I once put my initials into some wet cement. Some day I'd like to go back and look at them."

### A Try

It was on the West Coast that he made his greatest try at going straight. Born and raised in Brooklyn—in an atmosphere he describes as "nouveau poor"—Finnerty found himself in California on his discharge from the Air Force. Already an actor, he decided to try to quit. "I did think I'd quit when I entered college" (it was San Francisco State College). "I took a major in"—the grin, and a shaking giggle—"sociology. I went all the way through the four years and got the degree. Then marriage and all. I thought I'd make it... you know, as a Brooklyn-type success. Then the child." He has an 8-year-old son named Michael Barry and keeps a small studio portrait of the boy close to Benn Levy's letter in his breast pocket.

"But it didn't work." Finnerty shrugged. "I had to be an actor. And I acted at anything I could, for years, all up and down the West Coast, doing everything from Kit Carson in 'The Time of Your Life' to... everything. It was sometime then that Jack Gelber's wife saw me, and remembered me, in something called 'The Pizza Pusher.' Finally I came back to New York—I guess it was two, two and a half years ago."

"To no work?"

"To no work. For the first six months I just—went around. Then in the summer I went to the Berghof Studio. Then I was supposed to go to stock last June, but I fell and broke my leg in the subway, so I was... free.

"I was staying with friends of friends of friends of the Gelbers, and somehow my name came up. Several months later one of my friends lent me the change to go uptown to see the De Kooning

show, and it was there I ran into Jack and Carol Gelber just when they were looking all over for me. It was fantastic, the whole thing—everything coming together to work just right at the right time—Jack and the play, that meeting at the De Kooning show, Freddie Redd and the music, the theatre starting up under Julian (Beck) and Judith (Malina). But most of all, the fantastic thing of Jack's play.

### So Integral

"The more I'm in it, the more I see. For a first play, it has such fantastic insights. And everything is so integral—you know, the music and the whole thing. And I keep seeing more of what a remarkable intuitive sense Gelber had when he wrote it. Just the other night at the Living



—Bill Maris

## JUDITH MALINA AND JULIAN BECK

Producers of "The Connection"

Theatre we were working on something else, 'Women of Trachis,' by Sophocles, and Herakles had a line: 'What splendor! It all coheres.' And with that there came into my head a line in 'The Connection' that's spoken by Jaybird, the kid who's supposed to be the author: 'One thing I have to learn is that it all fits together. Yes it does—otherwise I wouldn't be here.'

"I really think it's a work of art," Finnerty said of the play in which he stars. "A work of art saying a lot of different things on a lot of different levels."

"And what to you," I asked him, "is the main thing?"

"I dunno," he said, and he stopped to reflect. "I guess: If it wasn't junk, it would be something else. I guess that's it."

### Right Use

"I guess so," I said. We shook hands because I think we like and understand one another, and Warren Finnerty went off about his business, not knowing that three days later Anne Bancroft—who has lately also seen and admired his performance—would be handing him the big off-Broadway award of the year. I watched him stroll away, as I have often watched him before, but this time I thought to myself: he at least has found his junk and put it to the right use. More power to him.

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# The First Five Years of The 'Obies' - 88 Winners

The first Village Voice Off-Broadway ("Obie") Awards came at the end of the season of 1955-56, and this season's are the 5th annual awards. Five years is always a good time to take stock.

In the five years there have been 88 awards, or an average of 17½ a year. The first year was the most fulsome, with 20 awards. The low-water mark to date was the second year (1956-57), with but 12 awards.

There have been only four double-winners: Gene Frankel as Best Director ("Volpone," 1957, "Machinal," 1960); David Hays for Sets ("The Quare Fellow," 1959, "The Balcony," 1960); Nancy Wickwire for Distinguished Performances ("The Cherry Orchard," 1956, "A Clearing in the Woods," 1959); and citations for the Phoenix Theatre in 1956 and 1958.

The two dramas with the highest accrued number of awards

## 'Obie' Judges

- 1955-56: RICHARD HAYES of the Commonwealth; EARLE HYMAN, actor.
- 1956-57: FRANCES HERRIDGE of the New York Post; JOSE QUINTERO, director.
- 1957-58: JOSEPH ANTHONY, director; GEORGE FREEDLEY, curator of the Drama, Collection, New York Public Library.
- 1958-59: HENRY HEWES of the Saturday Review; KENNETH TYNAN of the New Yorker.
- 1959-60: ROBERT BRUSTEIN of the New Republic; RICHARD WATTS, Jr., of the New York Post.
- 1956-60: JERRY TALLMER of The Village Voice.

have been "Ivanov" (1959) and "The Balcony" (1960), each of which took a total of four honors. For what it's worth, the plays of Chekhov lead all others by capturing 10 of the 88 "Obies" during the five years.

A complete tabulation follows (the dates represent the terminal years of each season; viz., 1956 for 1955-56):

### BEST OVER-ALL PRODUCTION:

- "UNCLE VANYA," 4th Street Theatre, 1956
- "EXILES," Renata Theatre, 1957
- None in 1958
- "IVANOV," Renata Theatre, 1959
- "THE CONNECTION," Living Theatre, 1960

### BEST ACTRESS:

- JULIE BOVASSO in "The Maids," 1956
- COLLEEN DEWHURST in "The Taming of the Shrew," "The Eagle Has Two Heads," "Camille," 1957
- ANNE MEACHAM in "Sud-denly Last Summer" ("Garden District"), 1958
- KATHLEEN MAGUIRE in "The Time of the Cuckoo," 1959
- EILEEN BRENNAN in "Little Mary Sunshine," 1960

### BEST ACTOR:

- JASON ROBARDS, Jr., in "The Iceman Cometh," GEORGE

- VOSKOVEC in "Uncle Van-ya" (tie), 1956
- WILLIAM SMITHERS in "The Sea Gull," 1957
- GEORGE C. SCOTT in "Rich-ard III," "As You Like It," "Children of Darkness," 1958
- ALFRED RYDER in "I Rise in Flame, Cried the Phoenix," 1959
- WARREN FINNERTY in "The Connection," 1960

### BEST DIRECTOR:

- JOSE QUINTERO for "The Ice-man Cometh," 1956
- GENE FRANKEL for "Vol-pone," 1957
- WILLIAM BALL for "Ivanov" (foreign play), JACK RA-GOTZY for the Arthur Lau-rents cycle (American plays), 1959
- GENE FRANKEL for "Machin-al," 1960

### BEST NEW PLAY:

- "ABSALOM," by Lionel Abel, 1956
- "A HOUSE REMEMBERED," by Louis A. Lippa, 1957
- "ENDGAME," by Samuel Beck-ett, 1958
- "THE QUARE FELLOW," by Brendan Behan, 1959
- "THE CONNECTION," by Jack Gelber, 1960

Miscellaneous Play Awards, various years:

- Best Foreign Play: "The Balcony," by Jean Genet, 1960.
- Best Adaptation: "The Brothers Kar-amazov," by Boris Tamarin and Jack Sydnor, 1958.
- Best Revival: "The Crucible," by Arthur Miller, directed in revival by Word Baker, 1958.
- Best Comedy: "Comic Strip," by George Panetta, 1958.
- Best One-Act Play: "Guests of the Nation," by Neil McKenzie, 1958.
- Distinguished Plays: "Krapp's Last Tape," by Samuel Beckett, "The Prodi-gal," by Jack Richardson, "The Zoo Story," by Edward Albee, all 1960.
- Best Musical: "The Threepenny Opera," by Bertolt Brecht and Kurt Weill, in an adaptation by Marc Blitz-stein, 1956; "A Party with Betty Com-den and Adolph Green," 1959.
- Best Revue: "Diversions," by Steven Vinaver, 1959.

Distinguished Performances, Ac-tresses: Peggy McCay, Shirlee Em-mons, Frances Sternhagen, Nancy Wickwire, 1956; Marguerite Lenert, Betty Miller, Jutta Wolf, 1957; Tammy Grimes, Grania O'Malley, Nydia West-man, 1958; Rosina Fernhoff, Anne Fielding, Nancy Wickwire, 1959; Pa-tricia Falkenhain, Elisa Loti, Nancy Marchand, 1960.

Distinguished Performances, Actors: Gerald Hiken, Alan Ansara, Roberts Blossom, Addison Powell, 1956; Thayer David, Michael Kane, Arthur Malet, 1957; Leonardo Cimino, Jack Cannon, Robert Gelringer, Michael Higgins, 1958; Zero Mostel, Lester Rawlins, Harold Scott, 1959; William Daniels, Donald Davis, Vincent Gardenia, John Heffernan, Jock Livingston, 1960.

Sets, Lighting, or Costumes: Klaus Holm, Alvin Colt, 1956; none in 1957 or 1958; David Hays, Will Steven Arm-strong, Nikola Cernovich, 1959; David Hays, 1960.

Music: David Amram, 1959.

Special Citations: The Phoenix Thea-tre, the Shakespearean Workshop Thea-tre (later New York Shakespeare Festi-val), the Tempo Playhouse, 1956; Paul Shyre, 1957; the Phoenix Theatre, the Theatre Club, Lucille Lortel, 1958; Hal Holbrook, 1959; Brooks Atkinson, 1960.

## Congratulations

Peggy Clark

## Good Luck to Everyone

—David Amram

(Best Music Obie, 1959)

## Congratulations

Judy Holliday

## All Good Wishes

Harry Belafonte

## Congratulations

— Jerry Lewis

## New York Post

TUESDAY, MAY 17, 1960

### An Evening of Vaudeville With the Avant-Garde Boys

By RICHARD WATTS JR.

Although the program of avant-garde vaudeville at the off-Broadway Jazz Gallery is called "4 in 1," there were but three short plays visible last night. Don't, however, regard this as another eccentricity of avant-garde-ism. Some-thing had merely happened to one of the promised works,

Arrabal's "The Two Execution-ers," and it may be restored to the bill when it is presented again next Sunday. Meanwhile, there are oddities enough with Arrabal's "Picnic on the Battle-field," Edward Albee's "The Sandbox" and H. B. Lutz' "The Chip."

The three plays are very brief, and they are surprisingly like sketches in a revue, with one difference. To give them the status of the advanced movement in the theater, two end in death and one is freely equipped with four-letter words. But in each case the mood is one of levity, even when the purpose is seri-ous. Arrabal is concerned with the idiosyncrasy of war, Mr. Albee is preoccupied with the coming of death to the aged, and Mr. Lutz is interested in the alternate truculence and excessive friend-liness of men in a bar.

#### Death of Grandma

After "The Zoo Story," there is bound to be particular inter-est in a play by Mr. Albee. I am by no means sure that, had I seen "The Sandbox" first, I would have suspected the extent of the young author's talent, but there is something arresting in his strange little tale about the husband and wife who put Grandma out on the beach to die, where she pelts them cheer-

fully with sand and gets along splendidly with an athletic an-gel of death, who is also a movie actor.

The fun of the evening is sup-plied by "The Chip." Mr. Lutz reveals an observing sense of mocking humor, as well as an interest in the free use of lan-guage, as he recounts the bar-room meeting of two men, one ready to take umbrage, the other given to sociability, and describes with merciless but comic accu-racy the rapid alterations in their tempers. There is no doubt that he has a keen eye and ear for the way drinking men behave, and it is not a small gift.

The Arrabal play seemed to me the least interesting of the three. Telling of a cheerful mother and father, who come to visit their soldier son on a battlefield, make a friend of the woebegone enemy soldier he captures, and have quite a merry time until they are struck down by death from the air, it tends to be more silly in its de-tail than ironic in its point. The acting throughout is effective, particularly by Sudie Bond as Grandma and Richard Woods and Page Johnson as the combative drinkers. The three quarters of "4 in 1" that I saw makes an entertaining novelty in the Jazz Gallery.

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# SALON SOCIETY

by Bill Manville

(With the annual Great Trek approaching, I've asked a noted author, traveler, and lecturer for some advice for the American in Europe. Here it is, by MICHAEL HOLLINGSHEAD:)

**LONDON:** Certain articles of baggage and personal effects are taboo. For instance, you may take a Norfolk jacket, with or without a bicycle, but leave behind all silk dressing gowns, lace mantillas, suits of armour, seamless underwear. Also fezzes. The above also applies to certain words that, in British-English, are considered dirty: automation, intelligence, progress, children, mescaline sulphate, contemporary, Wilde, wild, psychoanalysis, love. It is advisable on a first visit to keep a discreet silence; at most, say you think the truest Englishmen are found in Mr. Priestley's novels.

Never confess your pregnancy to an Englishman, even if he is responsible — but admit minor blemishes of the skin or other misfortunes. It is not done to approach stray dogs in the street unless a) they are attacking the Queen, or b) they are behaving unseemingly in front of ladies. (This code also applies to people.)

## Not Too Amiable

If you are ever asked to comment on English food or eating habits, do not give specific examples. It is always possible simply to refer to books which you have read on the subject, but remember always to say of the author that the style has never been quite *scuola di Sir Harold Nicolson*. And finally, your bread-and-butter letter should have that correct degree of formality and amiability without being too personal. Recommended for all occasions: "Dear Sir, As a host you show that capacity for rugged self-determination, yet tempered with that spirit of fair play and give-and-take, which so endears me to your national character. I did enjoy helping you at ploughing times and at harvest times. Yours Obediently . . ."

**PARIS:** Once here you will quickly realize what the English mean when they say "Africa starts at Calais." If you have a university degree in French, or are otherwise without formal ed-

des U.S.A.; Museum of Modern Art, New York. A beard will heighten your intellectual stature: do not wear this in England, where that sort of behavior is definitely out.

**ITALY:** This country is best approached through Switzerland: the significance of this statement will be apparent in a moment. You are advised to leave all your valuables at the custom house on the Swiss side; also your girl friend, passport, money, clothes.

Bathe in cold water three times a day; this will accustom you to Ecclesiastical dampness and unheated churches. Relish the love of any woman, but always give her real money to take home to her husband. A Miss Montesi, currently listed in the Rome telephone directory, keeps a close tab on all beach-parties in the district. You will find her assisted by friends whose imaginations on such occasions are almost embarrassingly playful.

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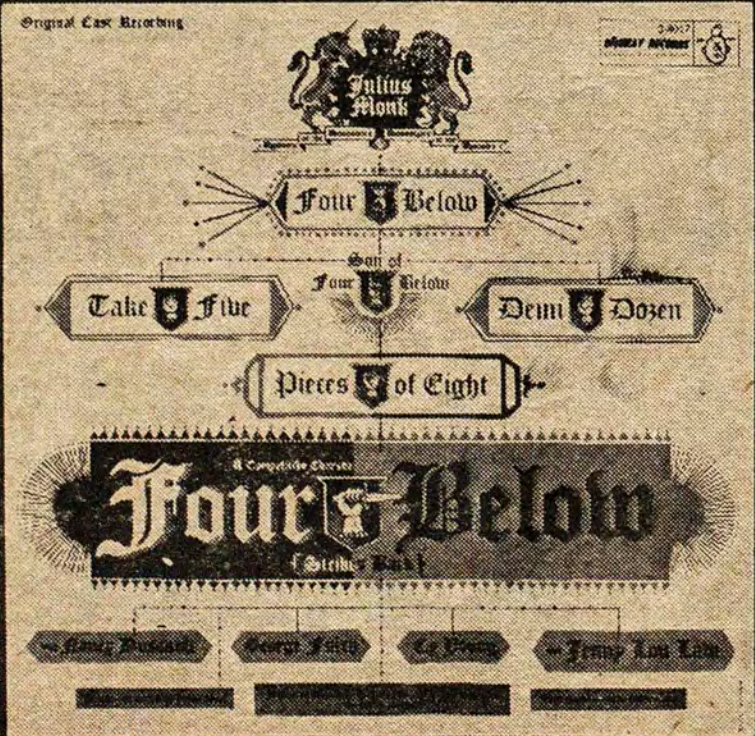
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## RECORDS: 'THE CONNECTION'

The music from "The Connection," composed by Freddie Redd, performed by the Freddie Redd Quartet: Redd, piano; Jackie McLean, alto sax; Michael Mattos, bass; Larry Ritchie, drums. Blue Note LP 4027.

by Dan Morgenstern

"The Connection" is not a musical, but the music heard during the play is more than incidental. The musicians, on stage throughout the action, are characters in the play and the music is an integral part of what takes place. And that is only as it should be in a play about junkies. Not because there is a mysterious connection between jazz and junk; jazz was around when whiskey and pot were the only stimulants known to its practitioners, and it is still around today when needles once again have become points attached to the arms of phonographs rather than human beings. Jazz is a proper ingredient in "The Connection": if it hadn't been for the fact that some notable jazz musicians got hooked on junk, there would be no romanticism surrounding the habit. It would be an aberration of interest only to psychologists and so-

cial workers. Jazz is the only content, beyond the junk itself, in the lives of the Village junkies depicted in Jack Gelber's play. The rest is rationalization and thoroughly expendable.

### Not Morbid

There was a kind of jazz, once upon a time, that could have been defined as "junkie music." Fortunately, that is not the kind of jazz Freddie Redd has produced for "The Connection." (Nor was it Charlie Parker's music.) Within the context of the play, the music serves to relieve tension, and when one hears this

Continued on page 18

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## RECORDS: 'THE CONNECTION'

Continued from page 17

music on the record it comes out as straightforward, swinging contemporary jazz with only occasional overtones of morbidity. "Who Killed Cock Robin," "Music Forever," and, appropriately, "Time to Smile" are basically happy tunes, and the minor hues of "Wigglin'" and "Jim Dunn's Dilemma" do not suffice

to plunge the music into the realms of the tragic.

When recording the album, Blue Note and Freddie Redd chose the studio rather than "live" location recording. So this is a professional job, with nice balance and a good piano, but the musicians have sacrificed a measure of the immediacy and urgency that characterizes their play-

ing on stage. Such nice touches as the changing composition of the group while various members are off stage getting high have been abandoned, and the abrupt, dramatic ending of "O. D.," when Leach collapses, has been traded for a conventional closing to the piece. Thus what we have here is an album of free-blowing jazz which can be enjoyed without deprivation by listeners who have not seen the play.

### Good Performances

Judged as "pure" music, the performances are quite good; the group is well integrated, all hands are familiar with the changes and routines, and all play with considerable conviction. Redd's compositions, if we must call them that, are simple in structure, conforming throughout to the pattern of the standard jazz repertoire. And that is only as it should be, since the music as performed in the play must appear spontaneous lest the illusion of reality be dispelled. The tunes are that; pleasantly melodic and with a distinct flavor—they are definitely Freddie Redd's.

Jackie McLean's playing is less emotional, less "wounding" than is his wont. He is at his best on "Time to Smile." Redd is the outstanding performer; this is definitely his album. His style is eclectic, to be sure, showing overtones of Bud Powell in the phrasing and rhythmic thrust, of Monk harmonically (especially during the latter portions of his solo on "Theme for Sister Salvation"), and even of Brubeck (go ahead, shoot me) in the statements of the "happy" themes. But there is a distinguishable individuality here, and a welcome tendency to use both hands and to exploit the full dynamic range of the piano. Larry Ritchie's drumming swings, but one could wish for less strident use of the high-hat (ching-ching) and more consideration for the soloists' intentions. But these are faults common to young drummers, and he does swing. Michael Mattos is another example of what has happened in "modern" jazz: the bass is now the anchor of the rhythm section, and except for a nice solo spot on "Wigglin'" Mattos is functionally unselfish throughout.

### New Personality

Very pleasant contemporary jazz here, and the emergence of an interesting new personality in Freddie Redd. But is this really "composed" music for a play? Could the same purpose not have been served by playing a few blues and some standards? There is no indication of change in the music, on the record or on stage, when the musicians "get high." Substantially, there is no direct relation between the jazz and the action. And how could there be? In jazz, you can't simulate. It's going to come out the way the musicians feel, at a given moment, and it will never be quite the same twice. So one must take exception to Ira Gitler's statement, in his otherwise excellent liner-notes, that "(Redd) has supplied Gelber with a parallel of the deep, dramatic impact that Kurt Weill gave to Brecht."

That's hyperbole, old boy. What Redd and his soul-brothers have done is something else and perhaps it's just as "deep." By playing good, unpretentious, and sober contemporary jazz they have injected a strong element of humanity into the antics of the junkies on stage. Without the jazz "The Connection" might be a hangup.

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Eileen Brennan, Best Actress:

# The Sober Side of Kookie Little Mary

Continued from page 13

stop, the real life begin? I decided a little scientific observation might inform me better than a direct question.

"The character of Little Mary, as with the whole show, is so satirical you have to play it straight, and keep a straight face while you're going it," Eileen Brennan volunteered. "I approach it just as I did Theona in 'Brigadoon' a few years ago. And I put myself

in the same frame of mind as a popular actress of, say, 20 years ago."

## Round and Blank

I asked her to repeat a verse from the goofy "Cuckoo Song" she sings toward the end of the show. Automatically she did it as if reciting Browning to a Ladies' League gathering in Green Twig, Kansas. Her eyes grew round and blank, her face and voice assuming that crazy, saccharine quality which, along with her amazing movements and stylized lines, make her so hilarious on stage.

"When ere I'm sad  
the cuckoo sings such  
happy, carefree words;  
it seems the little  
thought he brings the  
world is for the birds."

Then she broke into a broad smile that would have made her Irish ancestors proud indeed. "You see, I have to watch myself. The more comfortable I get as Little Mary, the more freedom I give myself. On stage I really have to be careful. With all the dancing and running around, I might really get into trouble some night."

I decided to get around to the biographical facts. Maybe that would give me some ground of comparison between Eileen Brennan and her friend Little Mary.

"I'm from Los Angeles," Eileen began, taking a deep breath. "One of four sisters. Our mother was a silent-film actress for a while. She was a dramatic kind of person. Not flamboyant, but giving all of us a sense of what it's like to be an actress."

Ah! Following in mama's footsteps, I thought.

"But that isn't what really got us started," she continued quickly, almost as if reading my mind. "My father did. He built a little stage in the den and made us give little plays. Afterward, he presented us with a 'Best Actress' award."

## Four Awards

The girl who has received four acting honors this spring—the Page One award, the Theatre World award, honorable mention in the Vernon Rice awards, and the Village Voice "Obie" presented her last Sunday—went on. Briefly she covered high-school days spent at the Catholic St. Gertrude Academy in the same Colorado locale as "Little Mary Sunshine," then a short spell at Georgetown University.

Four years ago, she went on, she came to New York and the Academy of Dramatic Arts. "I did all the usual crazy jobs actors and writers do to support themselves," Eileen laughed softly. "I worked in the Champagne Gallery as a singing waitress. You know, just went down there to MacDougal Street and warbled away. Of course I had plenty of company. I think every singer or comedian in New York has worked in that place."

"Then I was a cart girl selling coffee and buns in office buildings. My press agent has mentioned that so often, everyone in the cast calls me the 'bun girl' now."

## In the Wilds

A Village residence, then summer stock came next. Eileen did a spell in the wilds of Pennsylvania where she acted in "Brigadoon" and "A Tree Grows in Brooklyn."

"That's how I got my Equity card," she explained, adding with a sigh, "I think Brigadoon is the most beautiful musical ever writ-

ten—even out in Pennsylvania."

Eileen's publicity release, one of those standard jobs which could never suggest her soft, easy-going charm, her quiet laughter, had mentioned something about a year in an Air Force review.

"Yes indeed. We went all over the place. One night we played

Continued on page 20

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# Eileen Brennan

Continued from page 19

enlisted men's shows where they yelled and threw beer cans around. Then the next night it would be the officers. They were so quiet and polite, sometimes we hardly knew we had an audience. In Greenland we played for boys stuck up there for 18 months. But they were so well behaved! The

more remote the base, the more gentlemen I found."

And that took us to the here-and-now, the sudden, gratifying success as Little Mary. How did it happen?

"I was doing a backer's audition last fall when Rick Besoyan saw me and asked me to take over as Little Mary. We must have gone through about 100 run-throughs before we got a backer," she recalled, thinking of that hard work and anguish.

I was beginning to get a real picture of the actress, Eileen Brennan. No, she was not in any superficial way like Little Mary Sunshine. But there were a few submerged resemblances; things like the sense of real spirit which emanated from her, or the kind of ability to work at her craft and keep going, an ability which, in or out of any musical comedy, is a virtue for an actress any time. But there the image of Little Mary faded. For Eileen Brennan was a frank and honest,



EDWARD ALBEE  
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real-live girl. There was no laughing at her unless she wanted to make you do so.

A darkly handsome young man had come into the Foxhead a quarter-hour earlier to occupy a booth behind me. "That's the actor who plays the Chief of the Kadota Indians in the show," Eileen nodded. "I think maybe he'd like to talk to me for a while. He's a very good friend."

Perhaps this was the real Forest Ranger Captain in Eileen Brennan's after-theatre life. But it was not my place to ask. The hour was late. This visit with a lovely and talented young actress who has succeeded in a difficult role was over.

Eileen got up, smiling, tucking Little Mary safely away in her mind until the next night. "I'll say hello to my friend now," she said. "Then I think I'll go home and watch the 'Late, Late Show.'"

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